



# ALL THE PAINTINGS OF

## ANTONELLO DA MESSINA





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## ANTONELLO DA MESSINA

Antonello da Messina's mastery of the Flemish method of oil painting influenced the course of Italian art. In this volume *all* the known paintings of Antonello are reproduced, together with biographical details, selected criticism, an index of works by location, and bibliographical notes.

By using the Flemish technique of re-creating with glazes the textures of objects, and thereby moving toward naturalism, Antonello painted strong, cool, and incisive portraits. Equally important is his feeling for space and form, which can be seen in the sharp definition of his figures. Antonello's subtle transformation of mere naturalism into perceptive art is one of the themes of this comprehensive treatment.

But Antonello's greatest achievement is his reconciliation of the Flemish, Tuscan and Italian cultures in paintings that have passed the test of time. Many reproductions of details are included in this volume to enable the reader to understand better and appreciate Antonello's contribution to European art.

80 plates in black and white  
4 plates in color

### JACKET ILLUSTRATION:

St Jerome in his study (*detail*)  
*London, National Gallery*



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ALL THE PAINTINGS OF  
ANTONELLO DA MESSINA  
VOLUME FOURTEEN  
*in the*  
*Complete Library of World Art*



*The Complete Library of World Art*

ALL THE PAINTINGS OF ANTONELLO DA MESSINA

*Text by* GIORGIO VIGNI

*Translated from the Italian by*  
ANTHONY FIRMIN O'SULLIVAN



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# ANTONELLO DA MESSINA

## *Life and Work*

**B**ARELY seventy years after Antonello's death (and during Vasari's lifetime), the artist was known rather vaguely as the Sicilian who had fled the island and won honor for himself on the mainland, and this prevailed over anything else that was remembered about him. Consequently it seemed that he had spent very little time at Messina and it was taken for granted that he had died abroad. The facts were otherwise, but it is nevertheless true that the time Antonello spent out of Sicily had fundamental importance not only for his life, but above all for shaping and developing his art.

Antonello came from a seafaring family. His grandfather was a ship's captain, and his father a worker in marble who, when called upon, could also handle a brigantine. Antonello was born at Messina, probably around 1430. His birthplace then served as port of call for trade between the Low Countries, Venice and the East, and it was characterized by a kind of cosmopolitan spirit, embracing the Mediterranean. So it is not surprising that Antonello found it easy enough to get away from his native town on several occasions during his short life. A learned Neapolitan scholar, Summonte, wrote in a letter in 1524 that Antonello was a pupil of the painter, Colantonio, at Naples. Earlier documents tell us that he was living at Messina in 1456, as a teacher on his own, giving a Calabrian, Paolo di Ciacio, lessons in art. Evidently his artistic life began at Naples, although we do



not know whether the young Antonello had been somewhere else too. This period would have been about 1450, but it could not have continued after 1455.

On his arrival at Naples, Antonello at once came in touch with the interchange of ideas that united the art of Italy, France, Flanders and Spain in the Quattrocento. It was at Naples that from about 1440 on, the painter-king, René of Anjou, apparently taught Colantonio to paint in the Flemish manner; Alfonso of Aragon invited Jacomart to come there from Valencia, and there too, a little later, Piero della Francesca's influence had its effect. The sculptures on the Arch of Triumph at Castelnuovo reveal contacts with Burgundian and Provençal art; Spanish and Provençal influences intermingle even in the rather childish art of Colantonio, whose Flemish characteristics seem rather secondary.

Recently an attempt has been made to discover the influence this Neapolitan visit had on Antonello's art. Evidence has been found in the *St Zosimus* at Syracuse (plate 70), the *St Eulalia* in a Venetian collection (plate 71), the *St Rosalia* at Baltimore (plate 72) and the *Madonna and Child* in the National Gallery, London (plate 73). In all these works there is a prevalent Spanish tone. The attempt to uncover the early Antonello is interesting, but (we cannot go deeper into the matter here) there is at least one solid objection to the hypothesis: the expression of these works, especially the *St Zosimus* and the *Madonna and Child* seems to mirror a different state of mind—one that is already formed, rather than that of a young man still in search of himself. We can, moreover, be quite sure of this when we look at the *Crucifixion* at Sibiu (plate 1). Through the exotic characteristics of its organization and details, which Antonello would have been able to derive—with very much more

intelligence than Colantonio—from the examples of Flemish painting then in Naples, this picture speaks in harsh tones of a drama full of Southern violence: a Mediterranean drama, but without any particular ties with Spain. There are more signs of a connexion with Provence, for Provence made itself felt in Naples, perhaps by means of the powerful voice of “The Master of the Aix Annunciation,” and had given Colantonio some of his themes. This work can probably be dated about 1455 or a little later.

In 1456, Antonello was at Messina, and there are records of him in his native city until April 1457. Thereafter the documents at Messina contain nothing until January 1460, when we learn that he returned from a journey about which nothing else is known, and that he arrived with numerous members of his family and servants at Amantea in Calabria where his father went to meet him in a specially hired brigantine.

Unfortunately this three-year gap cannot be filled in by the supposition that Antonello was at Milan in 1456 in the employment of the Court of Galeazzo Maria Sforza together with Petrus Christus, a pupil of Van Eyck. Some scholars present this as if it were a fact. But actually, apart from the fact that Antonello had a house and workshop at Messina in April 1456, and that he hired a page, we cannot admit that Petrus Christus, who was a master at Bruges in 1444, could be mentioned merely as “Piero di Burges” (as if he were anybody), and that “Antonello de Sicillia”—if it really were our Antonello—could be listed after a “Maestro Zannino”. Together with these, there is mention of “il Pisanello,” but before identifying him as the famous artist, let us note that here he is given the strange task (for him) of buying horses for the Duke. To make matters worse, Pisanello was already dead by 1456. This list is really not a



list of artists, but of grooms and halberdiers from different countries.

Our lack of knowledge is a real pity, because if we had proof of contact between Antonello and Petrus Christus, we should have the key to the extent and directness of Flemish influence on his work, and we should also have an explanation of the fanciful story recorded by Vasari about Antonello having made a journey to Flanders and having met Jan Van Eyck there (which is chronologically impossible). From the latter he is supposed to have learned the secret of oil painting—but this is just a string of vague recollections become myth, though they do have a certain truthful basis. As far as we have discovered up to the present, all suppositions intended to explain his absence from his native city are purely imaginary. He could have gone back to Naples, or he might have gone to Rome, where, Vasari says “he spent many years drawing.” He could also have been in Flanders, or somewhere else; we can neither affirm nor deny. All we are sure of is that we do not know from where he was returning with his family in January 1460.

A work of this period could be his *St Jerome in His Study* in the National Gallery in London (plate 2), for it is a *tour de force* with Flemish qualities, “in the foreign style” and apparently done purposely in order to *épater le bourgeois* and to become famous among connoisseurs of then fashionable Flemish detail. But the whole composition is constructed within a perspective framework which is stricter than that of the Flemish painters and which is ultimately Italian. Henceforward, from our knowledge of his later work we can perceive the direction Antonello’s style will take toward a union between the two greatest expressions of the art of that time: Central Italian in structure, and Flemish in light

and color. At this stage the latter element prevails, but it will adapt itself to the broad and more substantial formal style derived from the other.

Antonello went back to Messina and stayed there until 1465 at least. He took his brother Giordano into the workshop, continued with his art, and enlarged his house. But unfortunately all three works that we have evidence for from this time have been lost. To make up for the gap we have two pictures at Reggio Calabria. These are *Abraham Visited by the Three Angels* (plate 7), with strong overtones of Van Eyck, and *St Jerome Penitent* (plate 8), which is perhaps a little later than the *Abraham*, and has been painted with new formal definition.

The first work signed and dated by Antonello is of 1465, and is the *Salvator Mundi* in the National Gallery at London (plate 9). This figure is absolutely frontal, reminiscent of Flemish models, but is interpreted with very deep serenity, the space is divided by the gesture of the hand raised in the act of blessing. This hand has been visibly corrected by the artist. It shows that Antonello was concerned with working out how to express space as a natural part of the object itself, as something derived from it, and no longer merely something added from the surroundings. Thus this agrees with the typically Central Italian way of thinking which went back to Piero della Francesca. It had been maturing in Antonello's mind through what he had been able to see during his journey a few years before, or perhaps had crystallized in his thoughts simply by renewed contact with the originals. This last is possible, because once more, from 1465 to 1473, the documents at Messina contain no records about him. Did he make another journey? We have no valid evidence to support an hypothesis. We can only say that from this period there remains only the *Christ Crowned with Thorns* in New



York (plate 14), which at the end of the seventeenth century was at Palermo, and was dated 1470. Purely for the sake of information we might add that a tradition recorded by Vasari mentions a long stay at Palermo. Moreover, there are eighteenth-century recollections of a *St Placidus* in the Cathedral at Messina, dated 1467. It also appears that in 1472, Antonello went to Caltagirone to arrange a contract for a big polyptych, which has unfortunately also been lost. It is thus possible that during these years the artist spent a certain amount of time away from Messina. But we cannot tell whether he left the island or merely went to other places on the island itself.

Did he know the sculptor Francesco Laurana who was working in Sicily about 1470? This, too, is possible, but there is nothing to suggest influential relations between them. The two artists' paths may have crossed, for both had known the circle of Piero della Francesca, though independently of one another, and with very different results. Perhaps there was some other meeting-point. Laurana, recently home from France, had brought news about techniques of which Antonello would already have been partly aware—if we are not mistaken in seeing some distant resemblance between his *Annunciate Virgin* in Munich (plate 18) and the "Master of the Aix Annunciation," or between the *Madonna and Child* in Washington (plate 19) and the work of Jean Fouquet (who had worked at Rome before 1450).

The *Christ Crowned with Thorns*, compared with the *Salvator Mundi* executed five years earlier, reveals an Antonello now definitely attempting to represent the human figure as pure volume, molded and rounded in light. He had already reached extreme simplicity through experiments that may perhaps be discerned in the *Portrait of a Man* in Philadelphia (plate 11), with its impressive chiaroscuro, in the aggressive



face of the *Portrait of a Man* in Cefalù (plate 12), and in the *Portrait of a Young Man* in New York (plate 13) which is badly damaged but seems to belong to about the same period. The *Portrait*, supposedly a self-portrait, in London (plate 16), the *Annunciate Virgin* in Munich, and that purest of sun-goddesses, the *Madonna and Child* in Washington, are all dated a little later, before the works definitely executed in 1473.

After these paintings, whose dates and order of execution we can only guess at, we find Antonello working at Messina over a definite period of two years. These two years were the beginning of his greatest activity—as far as one can judge from what remains of his work. The three Doctors of the Church, *St Jerome*, *St Gregory* and *St Augustine* (plates 20, 21 and 23), may be dated between 1472 and 1473. They have recently—with full honors—been readmitted to the body of his work. I think it is not too much to say that these three pieces could be the surviving parts of the polyptych of Caltagirone, for which the artist received payment on March 13, 1473. Records of this year also mention other lost works, but above all, they list paintings that are signed and dated or otherwise authentic, and which allow us to gauge the height reached by his conception of the art of painting. Antonello's way of looking at objects so as to build them up gradually on the canvas—which had led the Flemish artists to analyze every single object depicted in a picture in its minutest detail—is now only one basic element of his art. Its purpose was to gain the greatest possible clarity of definition. But it is completely subordinated to his monumental vision and his desire to construct a painting understood as a scanning of space. This is so, not because it depicts objects enclosed in a defined perspective, but because the objects themselves create the space, and revolving in the light, impose their own absolute and immanent reality upon it. And Antonello's

objects were human bodies, in their every detail: Christ's tears, the bishops' jewels, the rosaries of the Madonnas. These all form part of the ideal scansion—as we see in the Messina *Polyptych* (about 1473; plate 24), in the Piacenza *Ecce Homo* of the same year (plate 32), and in the *Ecce Homo* in Vienna (about 1474; plate 37). The austere spatial architecture in the *Polyptych*—which stands out from the gold background—and the contrast between the *Christ Crowned with Thorns* painted in 1470 (plate 14) and the *Polyptych* show how steadily Antonello was developing his means of expression in this direction. Also dating from 1474 is the *Portrait of a Man* in Berlin (plate 38), which, because of very slight changes in comparison with the preceding ones, shows that the artist had now completely discovered how to attain the spatial and volumetric placing of his subject. The *Annunciation* in Syracuse (plate 34), was executed in the last months of the same year and has the same characteristics. This picture is damaged, and its missing parts are distracting, but even before we notice this we are moved by the deep softness of its colors, and by the way the figures stand out from the shadows of the room in unified and solemn harmony with the objects around them. His color, together with his naturally objective form (which is so because it has a natural roundness of its own, and is permeated as if from within by light from the rich material of the paint), established the reputation of the Sicilian painter in Venice the very next year. Giovanni Bellini reacted by abandoning a Mantegna-like drawing style in favor of the color synthesis that later Giorgione was to use.

Antonello was at Venice in 1475, as his works show (though they have now all been dispersed from their original locations). His life in that city transformed itself as his fame grew, and he eventually was living at the expense of the



Republic's exchequer (as Maurolico remarks). This manifested itself in intense and continuous work. That year Antonello produced the two portraits seen by Michiel in the house of Pasqualino. (One of them could be the one now in the Borghese Gallery at Rome, plate 39, though some critics consider it to be an earlier work.) He also executed the hard, metallic *Portrait* in the Louvre, known as *Il Condottiere* (plate 40), and the *Crucifixion* in Antwerp (plate 45). The *Crucifixion* combines a limpid landscape with a monumental ordering, so typical of Antonello, even if the contrast between the normal activities of the countryside and the central drama, as well as the conventional contrast between the stoical Christ and the writhing thieves, are primarily Flemish. But all these are molded in the Italian manner, with extremely polished subtlety, and one wonders whether Antonello might have recalled Mantegna and freely fused the latter's style with his own. Probably in 1475, he also executed the noble *Pietà* (now damaged) in the Correr Museum (plate 42). Between 1475 and 1476 he painted the great *San Cassiano Altarpiece* now in Vienna (plate 49)—which was to have far-reaching iconographic influences—as well as the *St Sebastian* in Dresden (plate 54).

The artist had some contact with Giovanni Bellini who was about the same age. This contact has not yet been evaluated with any precision, but there is evidence of an exchange of ideas between the two. Three fragments of *The San Cassiano Altarpiece* when added to a reconstruction of the whole, give us an idea of the effect this free composition of figures must have had on Venetian art, for it abolished all partitions and joined, by the standard of "divine proportion," man and his world. An extraordinary unity results, and in the *St Sebastian* this is achieved simply by lowering the viewing angle. This imposes a serene, heroic,



architectonic attitude on the human body, and at the same time elevates every other incidental aspect of life. This work is a deeply moving composition of color transformed into light, and in it is expressed one of the greatest moments in the art of painting.

On March 9, 1476, Galeazzo Maria Sforza wrote his Ambassador at Venice and asked him to send to Milan the "*pictore Ceciliano*"—Antonello da Messina. The Duke had seen a lifesize portrait done by him, and he wanted Antonello to become his Court Painter—a post which had become vacant at the death of Zanetto Bugatto. Evidence of the Court's taste is the fact that fifteen years before, the same Sforza family had sent Bugatto to Flanders to meet and study the art of Roger van der Weyden. Antonello's fame was solidly based on qualities that seemed to connect him with the Flemish, and it is not surprising that he himself occasionally emphasized this almost as if to reveal his unusual daring.

We do not know whether Antonello went to Milan to make an agreement, and then returned to Venice to finish *The San Cassiano Altarpiece*, as his patron, Pietro Bon, wished. It is possible that he did not go to Milan at all, nor came to any agreement, or perhaps he agreed only to undertake certain commissions, because it seems strange that, had he accepted the Sforza offer, he only stayed a month or so at Milan. For we learn from a document that he was already back at Messina on September 14, 1476. Dated this year is the sphinx-like *Portrait of a Man* now in Turin (plate 53), which attains the greatest possible objectivity, and in which the effects of pure formal structure surpass even the subtle psychological insight. In this field, it is the artist's masterpiece.

The *Virgin Annunciate* (plate 59) in Palermo must have been painted at very nearly the same time. If it is compared

with the *Salvator Mundi* of 1465 we find that precisely because of the meeting in both of certain pictorial aims, the meaning of Antonello's style now becomes clear. We see, for instance, that the play of movement between the hands and the lectern emphasizes the immobility of the Virgin.

The *Crucifixion* in London (plate 61) is datable about 1477 (other critics suggest 1475). Its extremely simplified composition sets it apart from the *Crucifixion* painted two years before, and the figure of Christ recalls the youthful figure in the *Crucifixion* at Sibiu. The basin formed by the symmetrical figures of the two mourners provides a geometrical base for the figure of Christ high above them, which the brilliance of the light flooding the landscape reinforces.

An unusual effect is given the *Portrait of a Young Man* in Berlin (plate 69) by a landscape background which was added later. Its date, previously uncertain, has now been fixed at 1478, and this is the last work by Antonello that is known today.

In the middle of 1477 the artist is known to have made a contract for a work to be delivered in March of the following year. In November 1478, he undertook another commission for the next Easter, but this was destined to remain unfulfilled. Antonello fell sick, and dictated his last will and testament on February 14, 1479. Before February 25, he was already dead. But in his works he left behind the spiritual vitality of one of the noblest and most impressive artistic adventures to be found in the art of the Quattrocento, and in the course of which he had lived as an Italian with a breadth of experience that we may well describe as European.





## BIOGRAPHICAL NOTES

1430 c. (?). Antonello born, the son of Giovanni d'Antonio, marble-worker, and Garita (Margherita) his wife. Both parents were still alive at Antonello's death, as is proved by his mention of them in his will. This suggests that Vasari's statement that Antonello died while still rather young, aged forty-nine, is more or less accurate, giving us this possible date of birth.

1445-55. To this broad period may be assigned his apprenticeship under Colantonio at Naples, which Summonte mentions (1524) and possibly other journeys elsewhere.

1456. Undoubtedly settled at Messina, as is shown by a document of April 21, 1457, concerning his pupil, Paolo di Ciacio.

1456-57 (?). His wife Giovanna Cuminella gives birth to a son Jacobello, who also became a painter (the date is deduced from the fact that in his father's will of 1479, Jacobello appears to be already married).

1457, MARCH 5. He undertakes to paint a *gonfalone* (standard) for the Confraternity of San Michele dei Gerbini at Reggio Calabria.

1457, APRIL 21. An agreement is made between Antonello and his pupil, Paolo di Ciacio of Mileto, in Calabria. Paolo had promised (certainly more than a year before)

to remain in his master's service for three years, but had only stayed for one, and had gone away, giving marriage as his reason. Antonello had taken legal action against him and applied coercive measures. In the document they now agree that Paolo will return to Antonello's service until he has paid him back the money and goods received from him during his first year of apprenticeship. Paolo, however, gained his freedom by repaying his debts almost immediately, as we see from an annotation dated April 28.

1460, JANUARY 15. Giovanni d'Antonio, Antonello's father, hires a brigantine in order to go to Amantea in Calabria to await his son's arrival from a place unknown to us. Antonello was accompanied by his wife, sons, brother, sister, father-in-law and servants, and his father took them all back to Messina.

1461, JANUARY 29. Receives his brother Giordano into his workshop as serving-boy and apprentice. The engagement was for two years, and was confirmed on July 10 of the same year, even though Giordano stated that he had married.

1461, JANUARY 30. Undertakes to paint a gilded picture of the Virgin Mary for Giovanni Mirulla.

- 1461, SEPTEMBER 15. Witnesses a legal document at Messina.
- 1462, JULY 5. Undertakes to paint a standard for the Confraternity of Sant'Elia dei Disciplinanti at Messina.
- 1463, JUNE 28. It appears he is commissioned to paint a holy picture for the Confraternity of San Niccolò della Montagna for which someone else undertakes to bear (or contribute to—this is not clear) the cost. This person was in debt to the Confraternity.
- 1464, JUNE 14. He buys a half-ruined house adjoining the one he already owns, but a few days later the city magistrates awarded half the house to him and half to another neighbor.
- 1465, JUNE 21. He settles the dispute with his neighbor concerning the division of the newly bought house.
1465. Date of execution of the *Salvator Mundi* now in London.
1470. Date of the execution of *Christ Crowned with Thorns* formerly at Palermo, now in New York.
1472. Probable date of a journey to Caltagirone, where he painted a large polyptych.
- 1473, FEBRUARY 4. He undertakes to paint a standard for the Confraternity of the Trinity at Randazzo, and this was delivered on June 4 of the same year, as we can see from a receipt attached to the agreement.
- 1473, MARCH 9. The procurator of the Monastery of St Gregory promises him six measures of new wine, valued at one gold piece, to complete payment for the icon now in the museum in Messina. The undertaking was fulfilled on September 18.
- 1473, MARCH 13. He receives a second payment for a large carved image for the Church of San Giacomo at Caltagirone. In the same document, mention is made of the contract drawn up in that city, probably in 1472, because the large polyptych now seems to have already been constructed and carved.
- 1473, APRIL 22. He settles a dowry on his daughter, Caterinella.
1473. Date of the *Ecce Homo* at Piacenza, and of the *Polyptych* at Messina.
1474. Date of the *Portrait of a Man*, formerly in the Martinengo Collection in Venice, and now in Berlin; and of the *Ecce Homo* in Vienna.
- 1474, AUGUST 23. He undertakes to paint an *Annunciation* for Palazzolo Acreide before the middle of November. This painting is now in Syracuse (Palazzo Bellomo).
1475. There is evidence of his presence at Venice in the testimony of his contemporary, Matteo Colaccio, and of his own works.
1475. Date of the *Portrait* known as *Il Condottiere*, and of the *Crucifixion* in Antwerp.
- 1476, MARCH 9. Duke Galeazzo Maria Sforza writes to his Ambassador in Venice telling him to



persuade Antonello to come to Milan, in place of the Court Painter, Zanetto Bugatto, who has recently died.

1476, MARCH 16. Letter from Pietro Bon, who had commissioned *The San Cassiano Altarpiece*, to the Duke, telling him that he would let Antonello go to Milan on condition that when he had reached an agreement with Sforza, he should return to Venice for about three weeks to finish the *Altarpiece*. He expresses much satisfaction with the *Altarpiece*, and declares that it will be "one of the most outstanding works of the brush to be found in or outside Italy."

1476, SEPTEMBER 14. Antonello is back at Messina, as appears from a note in the margin of the dowry contract of 1473, which says that he was present when the last part of the dowry was conveyed to his daughter Caterinella's husband.

1476. Date of the *Portrait of a Man*, formerly in the Trivulzio Collection, now in Turin.

1477, JUNE 20. He undertakes to paint a standard for the Confraternity of the Church of Santa Maria dell' Annunziata at Ficarra, in collaboration with his brother-in-law, who had to add the carving. Antonello had to deliver it completed by March 15 of the following year.

147(7) (?). Date of the *Crucifixion* in London.

147(8) (?). Date of the *Portrait of a Young Man*, formerly in the Vitturi Collection in Venice, now in Berlin.

1478, NOVEMBER 5. Undertakes to paint a standard for Ruggero de Luca of Randazzo, with a Madonna and Child, four angels and coats of arms, all of which to be delivered by Easter the next year. (It was eventually painted by Jacobello, since his father died in the meantime.)

1479, FEBRUARY 14. Ill and dictates his will.

1479, FEBRUARY 25. His son, Jacobello, renews the contract for the Randazzo standard, "*quia . . . magister Antonius ab hac luce migravit*." Antonello was probably buried in the Convent of Santa Maria di Gesù, as he had arranged, but no trace remains of his tomb.

Antonello had a little family circle of students and imitators: his brother Giordano, his son Jacobello (who is perhaps identical with Pino da Messina, mentioned at Venice), Pietro da Messina (son of the carver Giovanni Risaliba, who had married a sister of Antonello); finally, Antonello de Saliba (son of the Giovanni mentioned above, and thus Antonello's nephew, and pupil of Jacobello).





## ANTONELLO'S PAINTINGS

### Color Plate I

ST JEROME IN HIS STUDY. Detail of plate 2.

### Plate 1

CRUCIFIXION. *Panel, 39 × 23.5.\* Sibi (Rumania), Museum.* It was first critically commented on by Lauts (1933). In the landscape can be seen the sickle-shaped harbor characteristic of Messina. Datable about 1455 or a little later.

### Plate 2

ST JEROME IN HIS STUDY. *Panel, 45 × 36. London, National Gallery.* Michiel (1532) described it as being at Venice in the house of Antonio Pasqualino ("some believe that it is from the hands of Antonello"), but he emphasized its Flemish characteristics ("in the foreign style"). Today all critics attribute it to Antonello. A. Venturi (1915) established it as a youthful work, though it was earlier considered a late production from his Venetian period. Can be dated about 1460. (See also plates 3-6.)

### Plate 3

ST JEROME IN HIS STUDY. Detail: the Saint.

### Plate 4

ST JEROME IN HIS STUDY. Detail: from left to center.

### Plate 5

ST JEROME IN HIS STUDY. Detail: from right to center.

### Plate 6

ST JEROME IN HIS STUDY. Detail: lower center.

### Plate 7

ABRAHAM VISITED BY THE THREE ANGELS. *Panel, 21.4 × 30.4. Reggio Calabria, Museo della Magna Grecia.* Fragment. The right side with the figure of Abraham is missing. There are two copies of this painting, from which we know the original form of the composition. L. Venturi's attribution to Antonello (1908) has been widely accepted. Datable between 1460 and 1465.

### Plate 8

ST JEROME PENITENT. *Panel, 41 × 31. Reggio Calabria, Museo della Magna Grecia.* This work also has its right side missing. The attribution to Antonello was made by R. Longhi and was made public by A. Venturi (1915). Datable between 1460 and 1465.

### Plate 9

SALVATOR MUNDI. *Panel, 42 × 32. London, National Gallery.* Bought in Genoa in 1861. The *pentimento* is noteworthy: the position of the hand has been changed. Signed and dated: MILLESIMO QUATRICENTESIMO SEXTAGE / SIMO QUINTO VIII INDI ANTONELLUS / MESSANEUS ME PINXIT. (See also plate 10 and color plate II.)

### Plate 10

SALVATOR MUNDI. Detail: the hand, with the *pentimento*.

\* All dimensions are given in centimeters.



Plate 11

PORTRAIT OF A MAN. *Panel, 32 × 27. Philadelphia, Museum of Art (Johnson Collection). Published by Perkins (1905) and datable about 1470.*

Plate 12

PORTRAIT OF A MAN. *Panel, 30 × 25. Cefalù, Museo della Fondazione Mandralisca. Bought at Lipari. Pointed out by Di Marzo (1903) and commented on by A. Venturi (1915). Datable about 1470.*

Plate 13

PORTRAIT OF A YOUNG MAN. *Panel, 27 × 20.6. New York, Metropolitan Museum of Art (Altman Bequest). Published by A. Venturi (1915). Much damaged by cleaning and repainting; very little of Antonello left about it now. Datable about 1470.*

Plate 14

CHRIST CROWNED WITH THORNS. *Panel, 43 × 30. New York, Metropolitan Museum of Art. Vincenzo Auria records it in 1698 as being in the Alliata Collection at Palermo, and gives its date as 1470, but the figures are no longer visible on the picture. It went next to Naples, and then to Paris. Signed: ANTONELLUS MESSANENSIS ME PINXIT.*

Plate 15

PORTRAIT OF A MAN. *Panel, 27 × 20.5. Pavia, Museo Civico Malaspina. The work is inscribed: Antonellus Messaneus Pinxit. If it really is a work by Antonello, as is commonly believed, it would have to be dated about 1470. The damage it has suffered makes this difficult to say. I personally think, however, that this painting leaves us some room for doubt, because its stylistic qualities are inferior and different from*

Antonello's. The inscription itself is quite unlike Antonello who, following his artistic ideas, inserted his own signature just as one object among the rest, and painted a label for it. Lauts had already concluded that this painting was not by Antonello but by a Northern follower.

Plate 16

PORTRAIT (known as *Self-Portrait*). *Panel, 34 × 25. London, National Gallery. From the Molino family of Genoa (whose name is found recorded in legal documents at Messina during the fifteenth century). Thought to be a self-portrait because of a tradition that seems to derive from an old inscription on the lower edge of the painting, which was later transferred to the back, but has now disappeared. Datable between 1470 and 1473. (See also plate 17.)*

Color Plate II

SALVATOR MUNDI. Detail of plate 9.

Plate 17

PORTRAIT (known as *Self-Portrait*). Detail.

Plate 18

THE ANNUNCIATE VIRGIN. *Panel, 43 × 32. Munich, Alte Pinakothek. From Padua. It is probably the one mentioned by Boschini (1660) as being in the possession of the Tassis family. Datable between 1470 and 1473.*

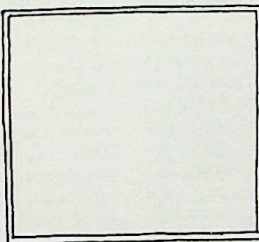
Plate 19

MADONNA AND CHILD. *Panel, 58 × 49. Washington, D.C., National Gallery of Art (Mellon Collection). From the Benson Collection in London. The attribution is by Berenson (1913) who thought it had been painted about 1475. Longhi later put the date back a few years. Datable between 1470 and 1473.*

## Plate 20

ST JEROME. *Canvas (originally on a panel), 39 × 31. Palermo, Galleria Nazionale della Sicilia.* This and the following two paintings seem to have been acquired by the Museum of Palermo after 1873, and in the inventory were ascribed to Antonello. But no indication was given of where they came from. Such a grave omission is very much to be deplored. Because of the condition of the three works, which have all been repainted (and the gold backgrounds renewed), critics unanimously excluded them from the body of Antonello's works. Restoration carried out in 1952 revealed their authenticity. They were published as

Antonello's works by G. Vigni (1952) and shown in the Antonello da Messina Exhibition at Messina (1953). They are reproduced here in the order in which they must have been placed, from left to right, as the top of a polyptych. A fourth Doctor of the Church—St Ambrose—is missing, but we may suppose that he was of the same size as the *St Jerome*, and was perhaps painted in profile but facing the other way. (Note the strong spatial impression resulting from this arrangement of the figures.) Since these works come from a polyptych and their stylistic dating is very probably correct, they may well have formed part of the lost *Polyptych* of Caltagirone, executed between 1472 and 1473.





## Plate 21

ST GREGORY. *Canvas (originally on a panel), 46 × 35. Palermo, Galleria Nazionale della Sicilia.* See comment on plate 20.

## Plate 22

ST GREGORY. Detail.

## Plate 23

ST AUGUSTINE. *Canvas (originally on a panel), 46 × 35. Palermo, Galleria Nazionale della Sicilia.* See comment on plate 20.

## Plate 24

POLYPTYCH: MADONNA AND CHILD BETWEEN SS GREGORY AND BENEDICT; above, THE ANGEL GABRIEL and the ANNUNCIATION on each side of an empty panel which probably contained a *Descent from the Cross*. *Panels: Madonna and Child (129 × 77); SS Gregory and Benedict (125 × 63); The Angel Gabriel (65 × 62); Annunciation (65 × 55).* (The plan on page 25 gives their original arrangement.) *Messina, Museo Nazionale.* The *Polyp-tych* was commissioned by the Abbess of the Monastery of St Gregory (she was a member of the Cirino family; their arms are depicted under the figure of St Gregory) for the Church of Santa Maria extra Moenia at Messina. Signed and dated: ANO DM M CCCC SECTUAGESIMO TERCIO/ ANTONELLUS MESSANESIS ME PINXIT. This plate reproduces *The Angel Gabriel*. (See also plates 25-31.)

## Plate 25

POLYPTYCH: ANNUNCIATION.

## Plate 26

POLYPTYCH: MADONNA AND CHILD. (See also plate 27.)

## Plate 27

POLYPTYCH: MADONNA AND CHILD. Detail.

## Plate 28

POLYPTYCH: ST GREGORY. (See also plate 30.)

## Plate 29

POLYPTYCH: ST BENEDICT. (See also plate 31.)

## Plate 30

POLYPTYCH: ST GREGORY. Detail.

## Plate 31

POLYPTYCH: ST BENEDICT. Detail.

## Plate 32

ECCE HOMO. *Panel, 48.5 × 38. Piacenza, Collegio Alberoni.* This work originally came from the collection of Cardinal Giulio Alberoni, who probably acquired it after the Spanish attempt to reoccupy Sicily in 1718, when he was the Minister of Philip V. Numerous copies of this painting were made by followers and imitators. Signed and dated: 1473 / ANTONELLUS MESSANEUS ME / PINXIT. Longhi (1961) published a *Christ Crowned with Thorns*, probably fragmentary, seen from the front and without a cord around the figure's neck, which seems a variant on Antonello's theme.

## Plate 33

ECCE HOMO. *Panel, with the original frame, 40 × 33. Genoa, Galleria Spinola.* It was considered the work of Antonello by critics up to Cavalcaselle (1871); later doubts were expressed, even by A. Venturi (1915), and after this the painting was usually considered a copy of the one at Piacenza. During the exhibition of early painting in Liguria (Morassi, *Catalogo della Mostra della pittura antica in Liguria*, 1946) the

original frame was rediscovered bearing a label with the signature: ANTONELLUS MESSANEUS / ME PINXIT. This is undoubtedly a fine work even though it is in a rather bad state of preservation. Probable date: 1474.

#### Plate 34

ANNUNCIATION. *Canvas (originally on a panel), 170 × 170. Syracuse, Museo Nazionale di Palazzo Bellomo.* Executed for Palazzolo Acreide, as we learn from the contract of August 23, 1474, which also records Antonello's undertaking to deliver it before the middle of November of the same year. It remained in the Church of Santa Maria dell' Annunciata until it was acquired by the State in 1907. The predella and a figure of God the Father, mentioned in the contract, are missing. It was described by La Corte-Cailler (1903), published by L. Venturi (1906). (See also plates 35 and 36.)

#### Plate 35

ANNUNCIATION. Detail: the Virgin.

#### Plate 36

ANNUNCIATION. Detail: the head of the Virgin.

#### Plate 37

ECCE HOMO. *Panel, 36.7 × 28.8. Vienna, Kunsthistorisches Museum.* Published by Lauts. Signed and dated: 1474. ANTONELLUS [MESS]-ANEUS . . .

#### Plate 38

PORTRAIT OF A MAN. *Panel, 32 × 26. Berlin, Staatliches Museum.* This work was in the Martinengo Collection at Venice, and then in the Hamilton Collection in Scotland. Signed and dated: 1474 ANTONELLUS MESSANEUS ME PINXIT.

#### Plate 39

PORTRAIT OF A MAN. *Panel, 30 × 24. Rome, Galleria Borghese.* Caval-caselle identified it with the portrait of Michele Vianello, spoken of by Michiel (1532) in Pasqualino's house at Venice, and dated 1475. R. Longhi (1928) also admitted the possibility of this identification. But this is uncertain, and other critics think the work may be of such a late date.

#### Plate 40

PORTRAIT (known as *Il Condottiere*). *Panel, 35 × 28. Paris, Louvre.* Signed and dated: 1475 ANTONELLUS MESSANEUS ME PINXIT. (See also plate 41.)

#### Plate 41

PORTRAIT (known as *Il Condottiere*). Detail.

#### Plate 42

PIETÀ. *Panel, 117 × 85. Venice, Museo Correr.* This work has unfortunately been seriously spoiled by early cleaning and repainting operations. Restored in 1940. Its origin is not known. In the background the Church of San Francesco at Messina is recognizable. Datable 1475. (See also plates 43 and 44.)

#### Plate 43

PIETÀ. Detail from the right side.

#### Plate 44

PIETÀ. Detail: background landscape.

#### Plate 45

CRUCIFIXION. *Panel, 59.7 × 42.5. Antwerp, Museum.* Placed there in 1840. Signed and dated: 1475 ANTONELLUS MESSANEUS ME . . . PINXIT. The two dots date the place of two uncertain letters, formerly deciphered as "Oo," an abbreviation of "oleo." If this is the case, one has to agree



that Antonello wanted to draw attention to and advertise certain technical qualities of his work, and Vasari's story would thus seem to be founded on a tradition that Antonello himself had in some degree promoted. (See also plates 46-48 and color plate III.)

#### Plate 46

CRUCIFIXION. Detail: the Good Thief.

#### Plate 47

CRUCIFIXION. Detail of background landscape.

#### Plate 48

CRUCIFIXION. Detail: the Madonna.

#### Color Plate III

CRUCIFIXION. Detail of plate 45.

#### Plate 49

THE SAN CASSIANO ALTARPIECE (fragments). *Panels, The Madonna Enthroned* (115 × 63), *SS Nicholas and Mary Magdalen* (55.5 × 35), *SS Dominic and Ursula* (56.8 × 35.6). Vienna, Kunsthistorisches Museum. From contemporary evidence the *Altarpiece* appears to have been painted between 1475 and 1476 for the Church of San Cassiano at Venice, and commissioned by the patrician, Pietro Bon. In 1648, Ridolfi observed it had disappeared from the church; in 1659, the fragments detached from it figure, under the name of Giovanni Bellini, in the gallery of the Archduke Leopold William at Brussels, and engravings of them were made by Teniers. They passed into the collections of the Museum of Vienna. *The Madonna* was identified by Berenson (1917) and Borenius (1913)

had already shown how it was related to *The San Cassiano Altarpiece*, but considered that it was an old copy. The other separate figures engraved by Teniers were theoretically restored to the *Altarpiece* (Gluck, 1922), and finally the other two fragments were discovered in the Museum's storerooms. This permitted an acceptable reconstruction of the whole to be made (Wilde, 1929) and is reproduced in the sketch on the opposite page. This plate reproduces *The Madonna Enthroned*. (See also plates 50-52.)

#### Plate 50

THE SAN CASSIANO ALTARPIECE: SS NICHOLAS AND MARY MAGDALEN. (See also plate 52.)

#### Plate 51

THE SAN CASSIANO ALTARPIECE: SS DOMINIC AND URSULA.

#### Plate 52

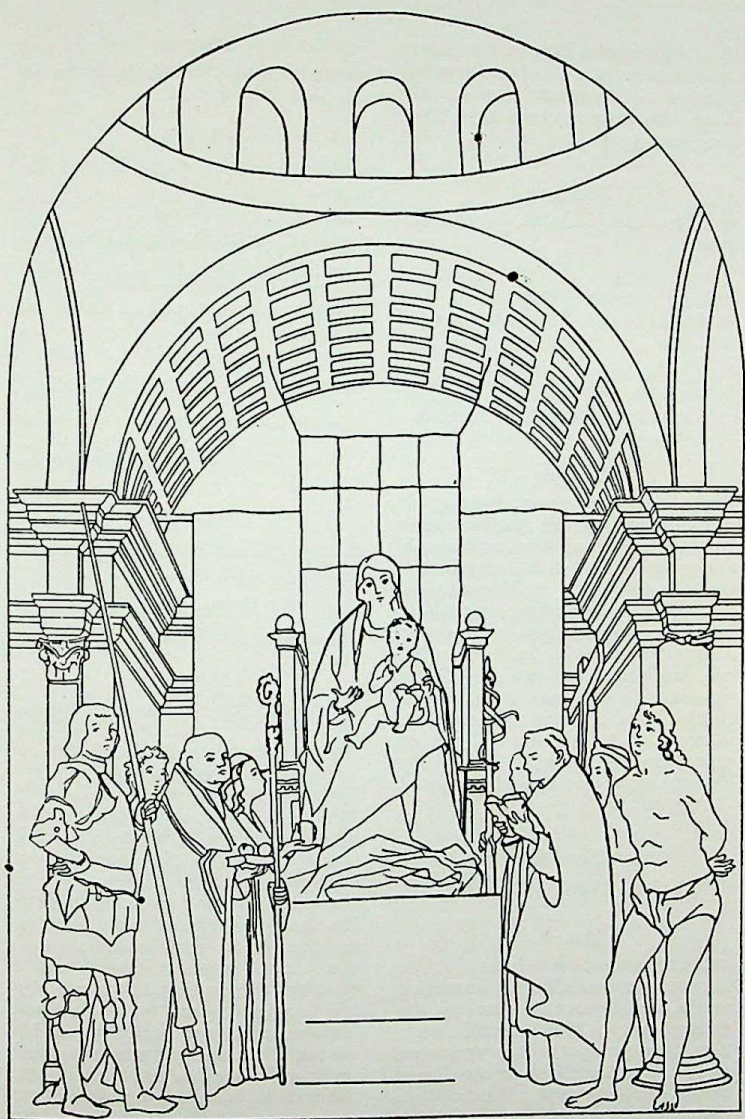
THE SAN CASSIANO ALTARPIECE. Detail: still life.

#### Plate 53

PORTRAIT OF A MAN. *Panel, 36.5 × 28. Turin, Museo Civico*. This portrait came from the Galleria Rinuccini at Florence, then the Trivulzio Collection at Milan. Signed and dated: 1476 ANTONELLUS MESSANEUS PINXIT.

#### Plate 54

ST SEBASTIAN. *Canvas (originally on a panel) 171 × 85.5. Dresden, Gemäldegalerie*. Acquired by the museum in 1873. A. Venturi believes that it is the work mentioned by Sansovino (1581) as a work of Pino da Messina, in the Church of San Giuliano at Venice. This is correct provided that we allow for the fact that Sansovino transferred one artist's subject to the other, and spoke of Antonello's



*The San Cassiano Altarpiece (reconstruction)*



*St Christopher* and Pino's *St Sebastian* on each side of a *St Rock* in relief instead of the other way round. Datable between 1475 and 1476. (See also plates 55-58.)

Plate 55

ST SEBASTIAN. Detail: bust of the Saint.

Plates 56-57

ST SEBASTIAN. Detail: lower section.

Plate 58

ST SEBASTIAN. Detail: right center.

Plate 59

VIRGIN ANNUNCIATE. Panel, 45 × 34.5. Palermo, Galleria Nazionale della Sicilia. The first mention we have of this work records it as being in the Colluzio Collection in Palermo (Di Marzo, 1899). For a long time it was considered to be not the original but a copy of the version in the Accademia in Venice. It was definitely proved the original by Brunelli (1907). Datable about 1476; but the date 1474 is maintained with strong arguments by Lauts, 1933 and by Brandi, 1942. (See also plate 60 and color plate IV.)

Plate 60

VIRGIN ANNUNCIATE. Detail.

Plate 61

CRUCIFIXION. Panel, 43 × 25. London, National Gallery. The work's origin is unknown; it came to the gallery in 1884. Signed and dated: 147... ANTONELLUS MESSANEUS ME PINXIT. The last figure of the date is uncertain; some read 5 instead of 7. (See also plates 62-68.)

Plate 62

CRUCIFIXION. Detail: landscape at the foot of the crucifix.

Plate 63

CRUCIFIXION. Detail: Christ on the cross.

Plate 64

CRUCIFIXION. Detail: the Madonna.

Color Plate IV

VIRGIN ANNUNCIATE. Detail of plate 59.

Plate 65

CRUCIFIXION. Detail: St John.

Plate 66

CRUCIFIXION. Detail: background landscape, left side.

Plate 67

CRUCIFIXION. Detail: background landscape, right side.

Plate 68

CRUCIFIXION. Detail: head of the Madonna.

Plate 69

PORTRAIT OF A YOUNG MAN. Panel, 20 × 14. Berlin, Staatliches Museen. Signed and dated 147... ANTONELLUS MESSANEUS ME PINXIT. The last figure of the date is now illegible, but the portrait is identified with the one mentioned by Zannetti (1771) as being in the Vitturi Collection at Venice. Zannetti notes that it was signed and dated 1478. On the lower edge of the picture is the inscription: PROSPERANS MODESTUS ESTO INFORTUNATUS VERO PRUDENS (Be modest in prosperity, but prudent when you are unfortunate). It was probably added when the background was tampered with, and a sky and landscape were painted in in place of the usual uniform background.

## LOST PAINTINGS

STANDARD (*gonfalone*) for the Confraternity of San Michele at Messina: painted before 1457, as appears from a mention in a contract of that year for the Gerbini standard at Reggio Calabria; it was mentioned again in the contract for another standard of Sant'Elia at Messina in 1462. (The Sicilian *gonfalone* or standard was a kind of processional banner, made of richly carved wood, with a panel inserted in the center, painted both on the back and front.)

STANDARD for the Confraternity of San Michele dei Gerbini at Reggio Calabria: contracted for on March 5, 1457. It would have represented the Madonna and Child on one side, and the Passion of Christ on the other, with St Michael on the upper portion.

VIRGIN MARY (painting), commissioned by a certain Giovanni Mirulla. The contract is dated January 30, 1461. (It is not at all certain that a picture such as this, described as *deaurata*, was executed on a gold background, because the contract for the *Annunciation* at Syracuse also speaks of a *deauratum* picture. Probably the term referred to the haloes and decorations in general, including the frame, where gold would be needed.)

STANDARD for the Confraternity of Santa Maria della Carità at Messina (?). Mentioned in the contract of July 5, 1462 for the standard of Sant'Elia, but it does not say explicitly there that this was also the

work of Antonello, though it is possible.

STANDARD for the Confraternity of Sant'Elia dei Disciplinanti at Messina: contract of July 5, 1462.

RELIGIOUS IMAGE for the Confraternity of San Niccolò della Montagna at Messina: known of indirectly through a legal document of June 28, 1463. In the contract of 1473 for the Randazzo standard, reference is also made to the standard of this same Confraternity, to be used as a model. We cannot tell whether there was a mistake in the document of 1463 between *icona* (religious image) and *gonfalone*, or whether there really were two works by Antonello there. It is highly probable that the standard spoken of was also painted by him, and indeed it is mentioned again as a model in another contract of 1477 for the standard of Ficarra.

ST PLACIDUS. Painted for the Cathedral at Messina in 1467. It is mentioned by local historians of the eighteenth century as being signed and dated by the artist. Destroyed in a fire, together with the altar, in 1791.

STANDARD. Painted for the Confraternity of the Trinity at Randazzo. Contract of February 4, 1473.

POLYPTYCH. Painted for the Church of San Giacomo at Caltagirone. Known from a document recording



partial payment on March 13, 1473. Perhaps destroyed with the church in the earthquakes of 1693.

**PORTRAIT OF MICHELE VIANELLO.** Seen by Michiel (1532) in the house of Antonio Pasqualino at Venice, and dated by the artist 1475. (See comment on plate 39.)

**PORTRAIT OF ALVISE PASQUALINO.** Seen by Michiel (1532) in the house of Antonio Pasqualino at Venice, and dated by the artist 1475. (See Attributed Paintings, comment on plate 80.)

**ST CHRISTOPHER.** Mentioned by Sansovino (1581) in the Church of San Giuliano at Venice, beside a *St Rock* in relief, and with a *St Sebastian* by Pino da Messina on the other side. (See comment on plate 54.)

**STANDARD for the Confraternity of the Church of Santa Maria dell' Annunziata at Ficarra,** executed in collaboration with the carver, Giovanni Risaliba: contract of June 20, 1477.

**PAINTING,** probably a standard for the Church of Santa Maria della Carità at Catania, as shown by a contract drawn up by Antonello in that city. Further evidence is a final payment made by the members of the Confraternity to Antonello's son, Jacobello, when the picture was delivered, on March 26, 1479, about a month after his father's death.

**THREE STANDARDS.** Of San Barnaba, San Luca, and of Santa Maria della Misericordia (this last probably refers to the above-mentioned standard of Santa Maria

della Carità which had just been delivered). All three standards were at Catania. They are mentioned as being by Antonello in a contract of March 6, 1480, in which Jacobello undertook—in place of his dead father—to paint a standard for the Church of the Disciplinanti di San Michele at Catania.

**BANNER** for the Cathedral at Messina (?). The mention of this banner is found in the contract of November 5, 1478, for the banner at Randazzo (which was executed by Jacobello after his father's death). It is not explicitly stated here, however, that this banner was a work by Antonello though it is possible.

**SS FRANCIS AND DOMINIC.** Painting mentioned by Vasari as being in the possession of the Florentine, Bernardo Vecchietti. Borghini (1584) also mentions it, and says that it represented "two heads." It seems that it depicted a Franciscan and a Dominican in discussion.

**TWO FIGURES** of an old man and woman laughing. Mentioned by Maurolico (1562) as being at Palermo, but he adds that his information is only hearsay.

**CHRIST AT THE COLUMN,** half-length. Seen by Boschini (1664) in the sacristy of the Church of San Giorgio in Alga at Venice, at which time it was "held by many to be by Antonello." Bottari accepts the identification of this picture with a painting in a private collection at Paris, suggested by Fiocco. This opinion may be correct, but the painting is not by Antonello, more probably by Pietro da Messina.

## PAINTINGS ATTRIBUTED TO ANTONELLO

### Plate 70

ST ZOSIMUS. *Syracuse, Cathedral*. Attribution by G. Di Marzo in 1903, but still under discussion.

### Plate 71

ST EULALIA. *Venice, Forti Collection*. Origins: the Sicilian Trabia Collection. Attribution by G. Fiocco, 1950.

### Plate 72

ST ROSALIA. *Baltimore, Walters Art Gallery*. Attribution by S. Bottari, 1937.

### Plate 73

MADONNA AND CHILD. *London, National Gallery (Salting Bequest)*. Attribution by S. Bottari, 1937. The attempt to reconstruct Antonello's youthful work rests on this and the three preceding works and, with due reservations, the attempt is of considerable interest.

### Plate 74

PIETÀ. *Milan, Gavazzi Collection*. Attribution by G. Fiocco, 1937.

### Plate 75

ST SEBASTIAN. *Bergamo, Accademia Carrara*. Attribution by G. Morelli, 1891 and upheld by S. Bottari. According to others (Beren son, R. Palluchini), this is a work by Montagna.

### Plate 76

ST SEBASTIAN. Detail: background landscape.

### Plate 77

ST SEBASTIAN. Detail: background landscape.

### Plate 78

CHRIST AT THE COLUMN. *Richmond (Surrey), Cook Collection*. Generally thought to be by Andrea Solario. Berenson and R. Van Marle upheld its attribution to Antonello. This work probably is based on a prototype by Antonello that had great success, as is shown by numerous copies that were made.

### Plate 79

CHRIST AT THE COLUMN. *Detroit, Institute of Arts*. Attribution by W. R. Valentiner, 1935. This has been claimed as the prototype of the preceding work, but it is more than likely that both paintings derive from a lost original. Two other inferior copies, in Budapest and Venice, are by Pietro da Messina.

### Plate 80

PORTRAIT. *Vienna, Schwarzenberg Collection*. Attribution by J. Wilde, 1935. It is thought that this is the portrait of Alvis e Pasqualino, dated 1475, and seen by Michiel in 1532 in the house of Antonio Pasqualino. Although the face has been damaged and repainted, the work has qualities that suggest this attribution is correct.



ECCE HOMO. *Novara, Museo Civico*. Replica of the one at Piacenza. A. Venturi published it as a work by Antonello in 1924, but it is of very inferior quality.

PORTRAIT OF A HUMANIST (known as *The Poet Laureate*). *Milan, Museo d'Arte del Castello Sforzesco*. This attribution replaces the one made to Giovanni Bellini by R. Longhi in 1932.

ST SEBASTIAN. *Fresco, Verona, Museo Civico*. Attribution by Berenson in 1923, but other critics do not share his view.

SMALL PORTRAITS OF A MAN AND A WOMAN. *Vaduz, Liechtenstein Gallery*. Referred to Antonello (A. Venturi), to Giovanni Bellini (A. Rava, C. Gamba), or to the hypothetical Jacometto (J. Lauts, S.

Bottari) this last in order to indicate an artist with a personality distinct from both the others.

MADONNA AND CHILD. *Ragusa, Arezzo Collection*. Cited by G. Di Marzo, 1903, as attributed to Antonello, and supposedly coming from the Convent of Santa Maria di Gesù at Messina. Bottari took up this attribution, but recently (1953) he himself has more correctly changed it in favor of Antonio Solario. A. Venturi published it as a work of a follower of Antonello.

Other attributions, such as those of the Portraits in the Gallery at Naples, in the Turin Gallery (formerly Gualino) and the Museo Civico at Padua, etc., are now generally considered to be without foundation. (See also the list drawn up by Van Marle, *Italian Schools of Painting*, xv, 536, n. 1.)

## LOCATION OF PAINTINGS

### ANTWERP

#### MUSEUM

*Crucifixion* (plates 45-48 and color plate III).

### BALTIMORE

#### WALTERS ART GALLERY

*St Rosalia* (plate 72; attribution).

### BERGAMO

#### ACCADEMIA CARRARA

*St Sebastian* (plates 75-77; attribution).

### BERLIN

#### STAATLICHES MUSEEN

*Portrait of a Man* (plate 38).

*Portrait of a Young Man* (plate 69).

### CEFALÙ

#### MUSEO DELLA FONDAZIONE MANDRALISCA

*Portrait of a Man* (plate 12).

### DETROIT

#### INSTITUTE OF ARTS

*Christ at the Column* (plate 79; attribution).

### DRESDEN

#### GEMÄLDEGALERIE

*St Sebastian* (plates 54-58).

### GENOA

#### GALLERIA SPINOLA

*Ecce Homo* (plate 33).

### LONDON

#### NATIONAL GALLERY

*St Jerome in His Study* (plates 2-6 and color plate I).

*Salvator Mundi* (plates 9-10 and color plate II).

*Portrait*, known as *Self-Portrait* (plates 16-17).

*Crucifixion* (plates 61-68).

*Madonna and Child* (plate 73; attribution).

### MESSINA

#### MUSEO NAZIONALE

*Polyptych* (plates 24-31).

### MILAN

#### CIVICO MUSEO D'ARTE DEL CASTELLO SFORZESCO

*Portrait of a Humanist*, known as  
*The Poet Laureate* (attribution).

#### GAVAZZI COLLECTION

*Pietà* (plate 74; attribution).

### MUNICH

#### ALTE PINAKOTHEK

*The Annunciate Virgin* (plate 18).

### NEW YORK

#### METROPOLITAN MUSEUM OF ART

*Portrait of a Young Man* (plate 13).

*Christ Crowned with Thorns* (plate 14).

### NOVARA

#### MUSEO CIVICO

*Ecce Homo* (attribution).



# PALERMO

GALLERIA NAZIONALE DELLA  
SICILIA

*St Jerome* (plate 20).

*St Gregory* (plates 21-22).

*St Augustine* (plate 23).

*Virgin Annunciate* (plates 59-60  
and color plate IV).

# PARIS

LOUVRE

*Portrait*, known as *Il Condottiere*  
(plates 40-41).

# PAVIA

MUSEO CIVICO MALASPINA

*Portrait of a Man* (plate 15).

# PHILADELPHIA

MUSEUM OF ART

*Portrait of a Man* (plate 11).

# PIACENZA

COLLEGIO ALBERONI

*Ecce Homo* (plate 32).

# RAGUSA

AREZZO COLLECTION

*Madonna and Child* (attribution).

# REGGIO CALABRIA

MUSEO DELLA MAGNAGRECIA

*Abraham Visited by the Three*

*Angels* (plate 7).

*St Jerome Penitent* (plate 8).

# RICHMOND (SURREY)

COOK COLLECTION

*Christ at the Column* (plate 78;  
attribution).

# ROME

GALLERIA BORGHESI

*Portrait of a Man* (plate 39).

# SIBIU (Rumania)

MUSEUM

*Crucifixion* (plate 1).

# SYRACUSE

MUSEO NAZIONALE DI  
PALAZZO BELLOMO

*Annunciation* (plates 34-36).

CATHEDRAL

*St Zosimus* (plate 70; attribution).

# TURIN

MUSEO CIVICO

*Portrait of a Man* (plate 53).

# VADUZ

LIECHTENSTEIN GALLERY

*Small Portraits of a Man and a*  
*Woman* (attribution).

# VENICE

MUSEO CORRER

*Pietà* (plates 42-44).

FORTI COLLECTION

*St Eulalia* (plate 71; attribution).

# VERONA

MUSEO CIVICO

*St Sebastian* (fresco; attribution).

# VIENNA

KUNSTHISTORISCHES  
MUSEUM

*Ecce Homo* (plate 37).

*The San Cassiano Altarpiece* (plates  
49-52).

SCHWARZENBERG COLLEC-  
TION

*Portrait* (plate 80; attribution).

# WASHINGTON, D.C.

NATIONAL GALLERY OF ART  
*Madonna and Child* (plate 19).

## SELECTED CRITICISM

Because of the time he lived in [Colantonio] did not attain the artistic perfection of the ancients, but his pupil Antonello da Messina did.

• P. SUMMONTE,  
*Letter to M. Michiel, 1524.*

Antonello da Messina . . . made images of things look real, and those of animals seem alive. Because of his admirable genius this man was able to live for some years at Venice at the expense of the exchequer. He was also very famous in Milan.

P. MAUROLICO,  
*Compendio di storia siciliana, 1562.*

Then when the Signoria had allotted him some rooms in a palace . . . he became sick of pleurisy, and died at the age of forty-nine without having set his hand to the work. . . .

Such was the end of Antonello. Our artists certainly owe him no less gratitude for having brought the art of oil painting to Italy than to John of Bruges for having discovered it in Flanders, since both the one and the other have benefited and enriched this art. . . . This thing should be prized all the more in as much as no writer is found who ascribes this manner of painting to the ancients. . . . But since we seldom say things that have not been said before, and thus perhaps do not do things that have not been done before, I will pass over this matter without adding anything further.

G. VASARI,  
*The Lives, 1568.*

A portrait by Antonello is a revelation of a life more intense than our own. This was the consummation he reached by his profound and attentive study of the technique of painting. The



white and rose of his flesh colours always have a special coolness about them, which makes them consistent and strong, and in this representation of the flesh we find perhaps the clearest expression of Antonello's classicism. . . .

More than almost all other portrait painters, Antonello succeeded in putting not only the subject into the portraits, but also his own expression, which was fine, observant, cool and incisive.

L. VENTURI,

*Le origini della pittura veneziana*, 1907.

Antonello developed the problem of form in perspective, and applied himself essentially to the problem of realizing the monumental human form. . . .

But what part will the Flemish psychological background, inevitable in Antonello, play? The explanation is precisely in the very fact that Antonello chose . . . that part of his artistic inheritance from Piero that allowed him to develop his sense of the plasticity of flesh and of detail, so dear to the Flemish. Van Eyck, who according to tradition was the artist who influenced Antonello, had in fact reached a plasticity of form in which the color had become a glaze, and which had naturally moved, as to subjects, towards accurate portraiture. Antonello, too, felt drawn toward the painterly quality of that glaze, and toward accurate portraiture. It was this that turned him away from Piero's fusion of plastic sense with color and light, but on the other hand his lessons about perspective taught him the way to surpass the illusory plasticity of the Van Eycks, by giving it regular and ideal volume by means of squaring in perspective, and by his ability, to linger over a microscopic detail and to set it in its proper place, without falling into realism. Where will you find in Van Eyck a portrait in which the eyebrows turn up in perspective, as in the Trivulzio portrait, for example?

R. LONGHI,

"Piero dei Franceschi e lo sviluppo della pittura veneziana, in *L'Arte*, 1914.

. . . a nature tempered with iron, seeming to derive its balance from the classic art of its homeland, and the smile of its Madonnas

in the portraits of his Sicilian period from archaic Greek statues.

. . . . Here [in the *Virgin Annunciate* in Palermo] the human figure stands out alone from a black background; no concern with the environment disturbs the artist at his work—there is only a marble ledge which serves as the base line for the cone described by the figure itself, and on the ledge there is a lectern with little Gothic apertures and a book with open pages, which are a dazzling white. The absorbed Sicilian girl is wrapped like an Arab woman in the big mantle which casts a shadow on her forehead and frames her marble-like face; her deep black, velvet eyes are veiled in languor under the silken lids which have been touched by a glint of light; lines at the angles of the nose and the extremities of the lips go with the slight narrowing of the eyes, which seem to have been surprised by unexpected light. The shadow cutting across her forehead and projected upon her left cheek darkens her neck and puts into relief the luminous outline of her chin and right cheek, and also allows us to see one or two shining strands of her black hair. One hand issues from the mantle, slowly, with open palm, while the other gathers the edges of the mantle to her breast; its fingers with its angular knuckles are bent, stretched out, and are extremely sensitive. This figure takes on perfect unity in the bust raised up like a cone behind the ledge within the triangular line of the mantle, in which another triangle is described with its apex downward. The mantle has a geometric outline, and where it opens it reveals the long oval of the face, and then, having made an arching shadow upon the forehead and having touched the snowy neck here and there, it closes again. The fold of the cloth in the middle of the head determines the axis of the composition, which falls down along the short, straight nose and then to the base formed by the lectern. The figure rotates almost imperceptibly about this axis. Thus Antonello expresses the ideal of his genius by means of the intimate cohesion of the elements of the composition, and uniting them in monumental simplicity.

A. VENTURI,

*Storia dell'arte italiana*, vol. VII, part 4, 1915.



Everything [in the *Saint Sebastian* at Dresden], from the rounded limbs of the Saint—rivals to the near-by column, which is a studied stylistic symbol—to the perfect cubes of the architecture, the chequered pavement and the *crystallized* little figures, is transfigured by an extremely high stylistic vision. . . . And it is just this bold abstraction which causes the Christian hero's sublime spirituality, unshakeable faith, moral strength and calm superiority to the earthly drama to be incarnated in the ideal perfection of these forms, immobile in the calm of their perspective planes.

M. MARANGONI,  
*Saper vedere*, 1933.

This possibility of form felt at once as architecture and color, or better, the possibility of resolving architecture into color, and color into architecture—which L. Venturi frequently described as the fusion of the two, Flemish and Tuscan, cultures—necessarily appeared (nothing else was conceivable) as the most powerful and immediate novelty in the Venetian world. . . .

Antonello's achievements in this way seem to have marked a decisive moment in the course of Venetian painting. To indicate the most outstanding facts—from Antonello's idiom seems to have come not only a renewal of Alvise Vivarini's work, and, under some aspects, the origins of Carpaccio's, but above all, and this is the most interesting thing, from Antonello Giovanni Bellini seems to have found his freedom and stimulus for further development.

S. BOTTARI,  
*Antonello da Messina*, 1939.

From pictures like the *Crucifixion* of Sibiu and the *Saint Jerome* in London to the *St Sebastian* in the Gallery at Dresden the distance is a long one. At first our glance has difficulty in relating beginning and end in a significant unity. But if we consider the future development of the artist we shall admire the coherence of a process in which each work develops out of the preceding one.

Consequently everything that eventually reached a magnificent flowering is already hidden like a seed in his first artistic productions. The rich landscapes of the early works, their interiors full of light and air, the profound glazed colors spread like some waxy material over the surface of things, the vision derived from the effect of pictorial detail, all demonstrate his personal feeling for form, and this feeling is deeply and significantly Italian, for it strives for a stricter unity over and above the details themselves. The human figure moves more and more toward the center of his artistic creations. At first it is subordinated to the surrounding space, but soon takes on equal value, and finally dominates the space itself.

J. LAUTS,  
*Antonello da Messina, 1940.*



## BIBLIOGRAPHICAL NOTE

Until this century our knowledge of Antonello da Messina was largely confined to what Vasari had said about him in *The Lives* (Florence, 1550 and 1568). Much has been said about the invention of oil painting and its development in Italy. There is a careful summary of this in *Le Opere di Giorgio Vasari* with commentary by S. Milanese (vol. II, Florence, 1873). This question apparently precluded any other interest in Antonello, about whom nothing very certain was known until G. La Corte-Cailler published documents at Messina concerning the artist ("Antonello da Messina, Studi e Ricerche," in *Archivio storico messinese*, 1903) together with G. Di Marzo (*Di Antonello da Messina dei suoi congiunti*, Palermo, 1903, and *Nuovi studi ed appunti su Antonello da Messina*, Messina, 1905). From this time, there were noticeably more studies on Antonello. Listed here are a few principal works, and the reader should note that Bottari's monograph contains a very detailed bibliography of Antonello up to 1939, revised in the subsequent monograph of 1953. Between these two dates some interesting articles on Antonello were published, particularly on the formative influences during his youth.

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## REPRODUCTIONS



# ACKNOWLEDGEMENT FOR PLATES

*National Gallery, London:* plates 2-6, 9-10, 16-17, 61-68, 73. *Sovrintendenza alle Antichità della Calabria, Reggio Calabria:* plates 7, 8. *John G. Johnson Art Collection, Philadelphia:* plate 11. *Anderson, Rome:* plates 12, 15, 24-31, 39, 53, 78. *Metro-politan Museum of Art, New York:* plates 13, 14. *Bayerische Staatsgemäldesammlungen, Munich:* plate 18. *National Gallery of Art, Washington, D.C.:* plate 19. *Sovrintendenza alle Gallerie della Sicilia, Palermo:* plates 20-23. *Istituto Centrale del Restauro, Rome:* plates 32, 34-36. *Municipio di Messina (Mostra di Antonello):* plates 33, 59, 60, 70. *Kunsthistorisches Museum, Vienna:* plates 37, 49-52, 80. *Staatsliches Museen, Berlin:* plates 38, 69. *Alinari, Florence:* plates 40-41, 54-58. *Museo Correr, Venice:* plates 42-44. *Gabinetto Fotografico Nazionale, Rome:* plates 45-48. *Walters Art Gallery, Baltimore:* plate 72. *Wells, Bergamo:* plates 75-77. *Institute of Arts, Detroit:* plate 79. The photograph of plate 1 is reproduced by courtesy of Professor S. Bottari, and those of plates 71 and 74 are reproduced by courtesy of Professor G. Fiocco. Color plates III and IV: *Scala, Florence.*



ST JEROME IN HIS STUDY,  
London, National Gallery  
*(detail of plate 2)*





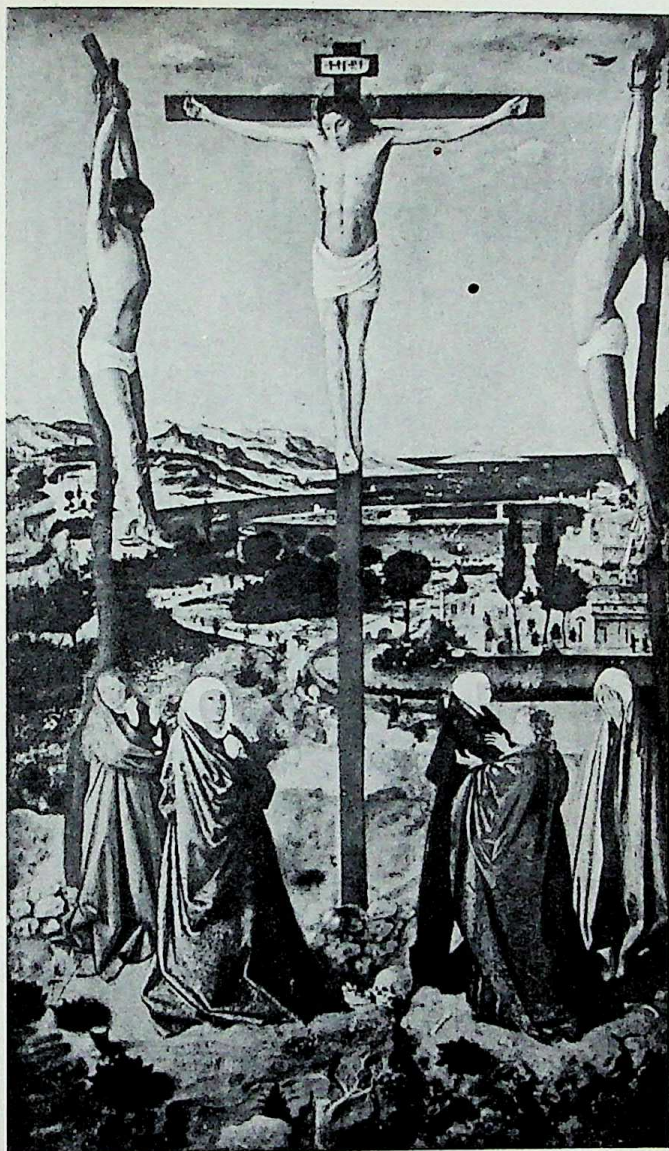


Plate 1. CRUCIFIXION

Sibi (Romania) Museum



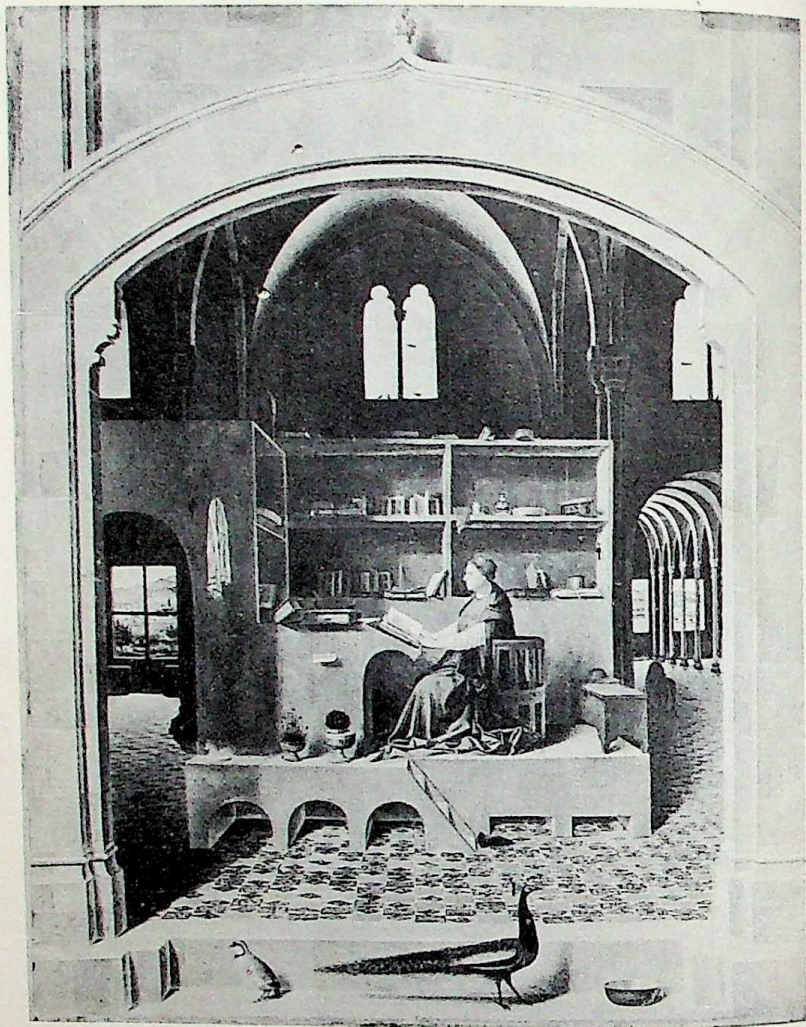


Plate 2. ST JEROME IN HIS STUDY,  
London, National Gallery





Plate 3. Detail of plate 2

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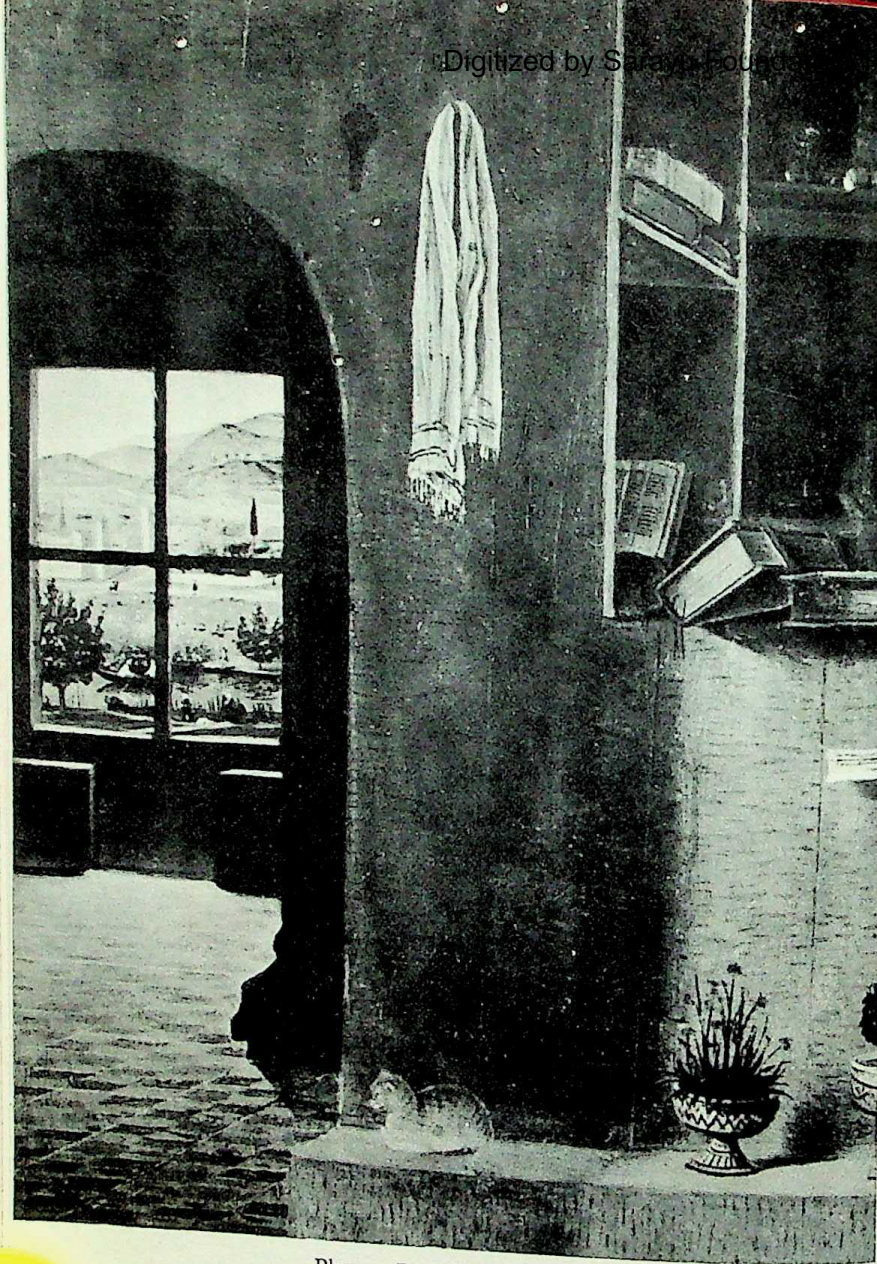


Plate 4. Detail of plate 2

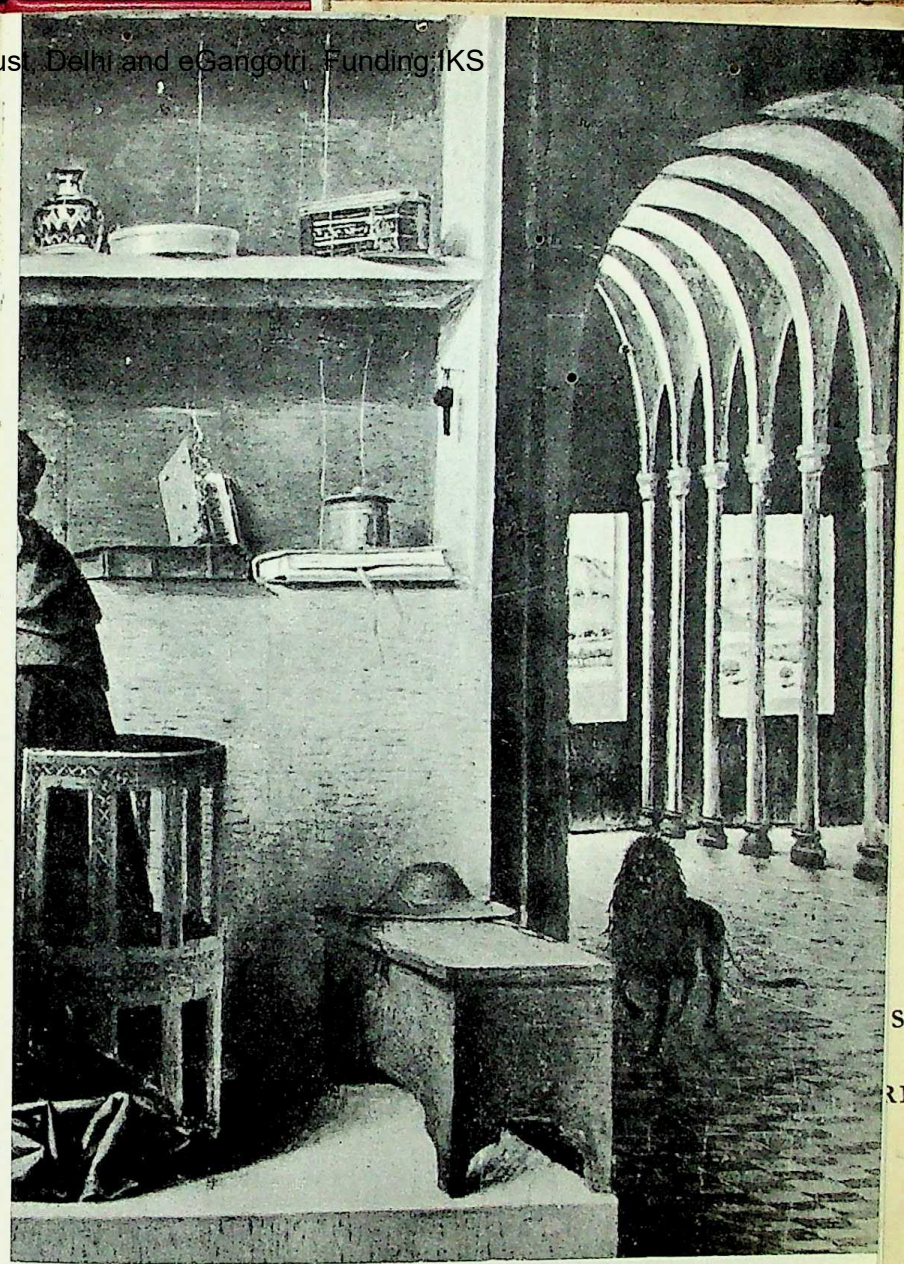


Plate 5. Detail of plate 2



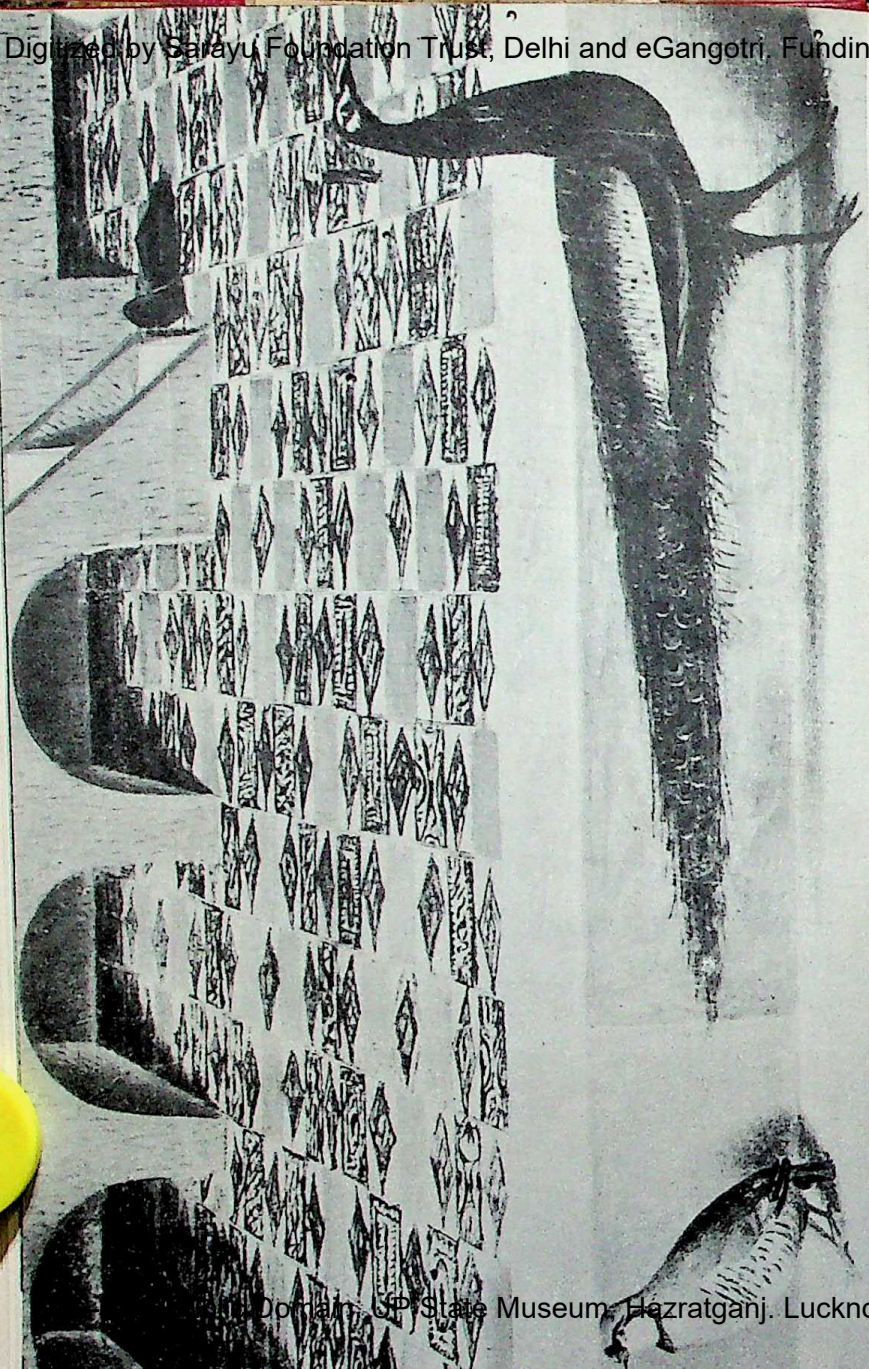


Plate 6. Detail of plate 2



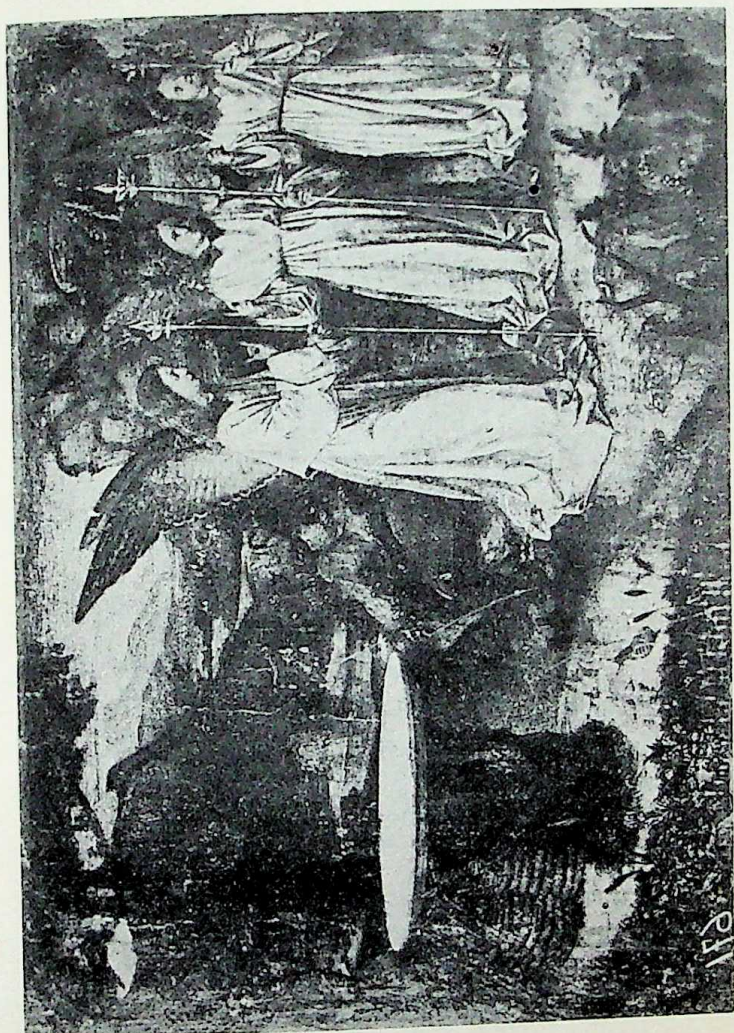


Plate 7. ABRAHAM VISITED BY THE THREE ANGELS  
Reggio Calabria, Museo della Magna Grecia



Plate 8. ST JEROME PENITENT  
Reggio Calabria, Museo della Magna Grecia



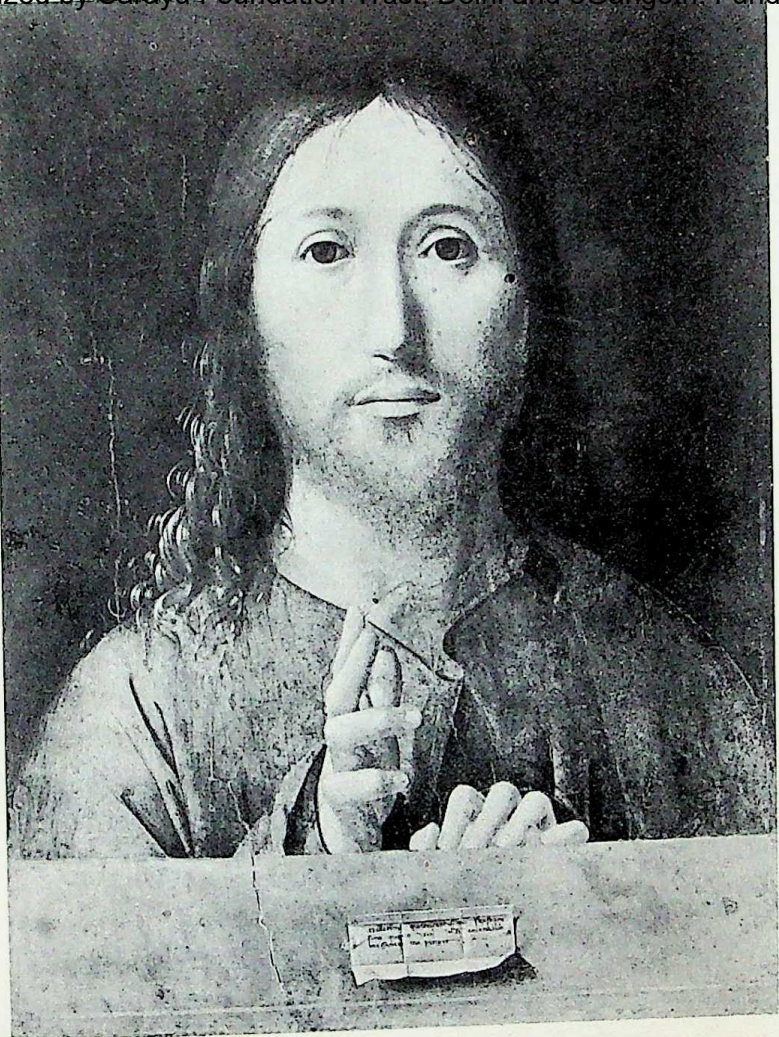


Plate 9. SALVATOR MUNDI  
London, National Gallery

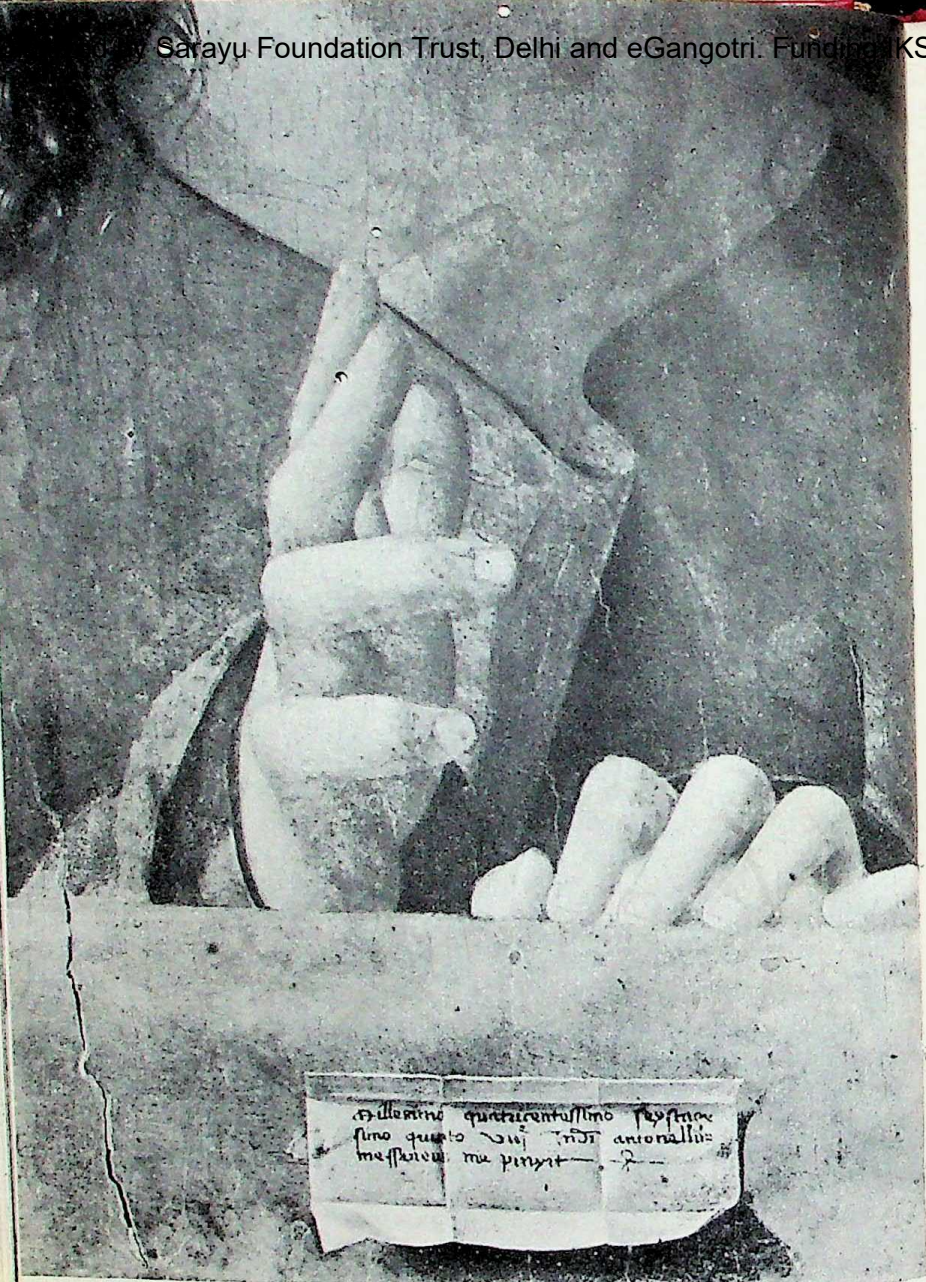






Plate II. PORTRAIT OF A MAN  
Philadelphia, Museum of Art



Plate 12. PORTRAIT OF A MAN  
Cefalù, Museo della Fondazione Mandralisca





Plate 13. PORTRAIT OF A YOUNG MAN  
New York, Metropolitan Museum of Art



Plate 14. CHRIST CROWNED WITH THORNS  
New York, Metropolitan Museum of Art



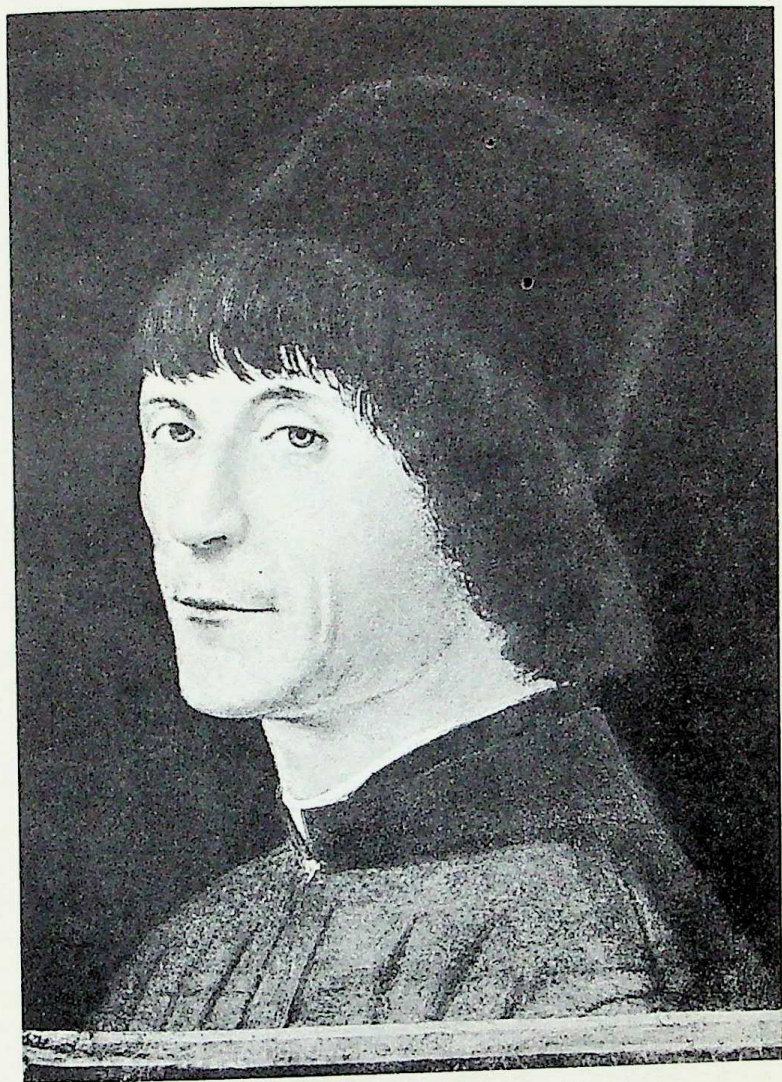
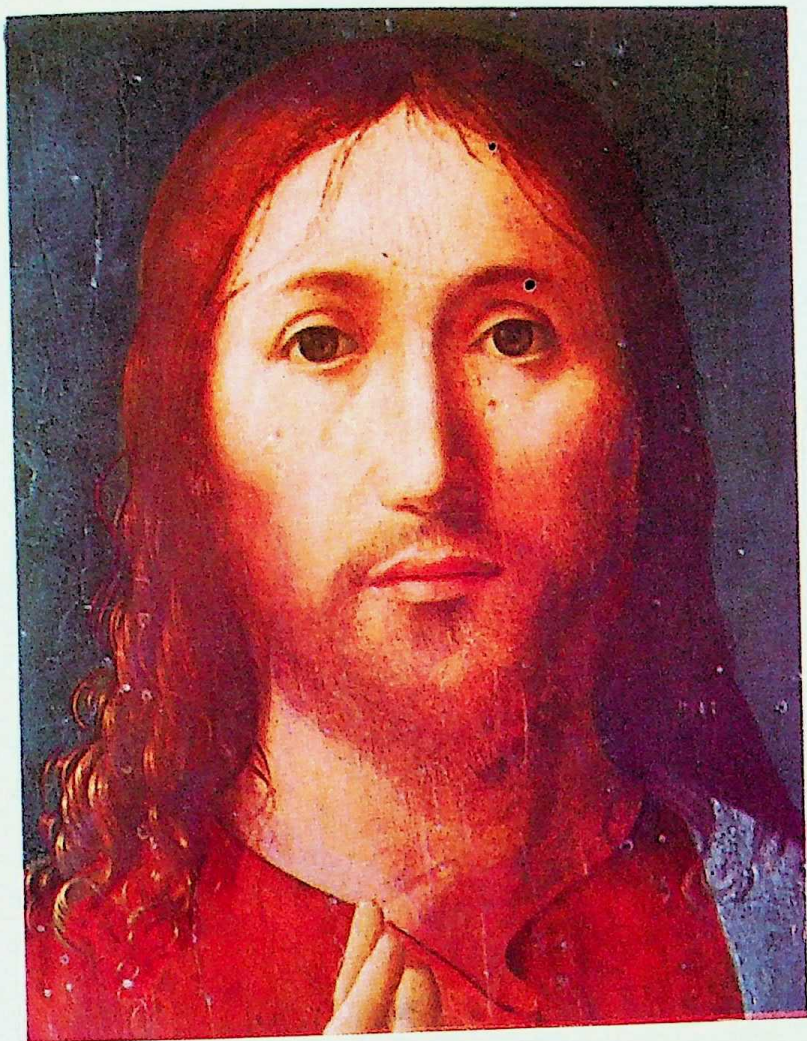


Plate 15. PORTRAIT OF A MAN  
Pavia, Museo Civico Malaspina



Plate 16. PORTRAIT  
(known as SELF-PORTRAIT), London, National Gallery  
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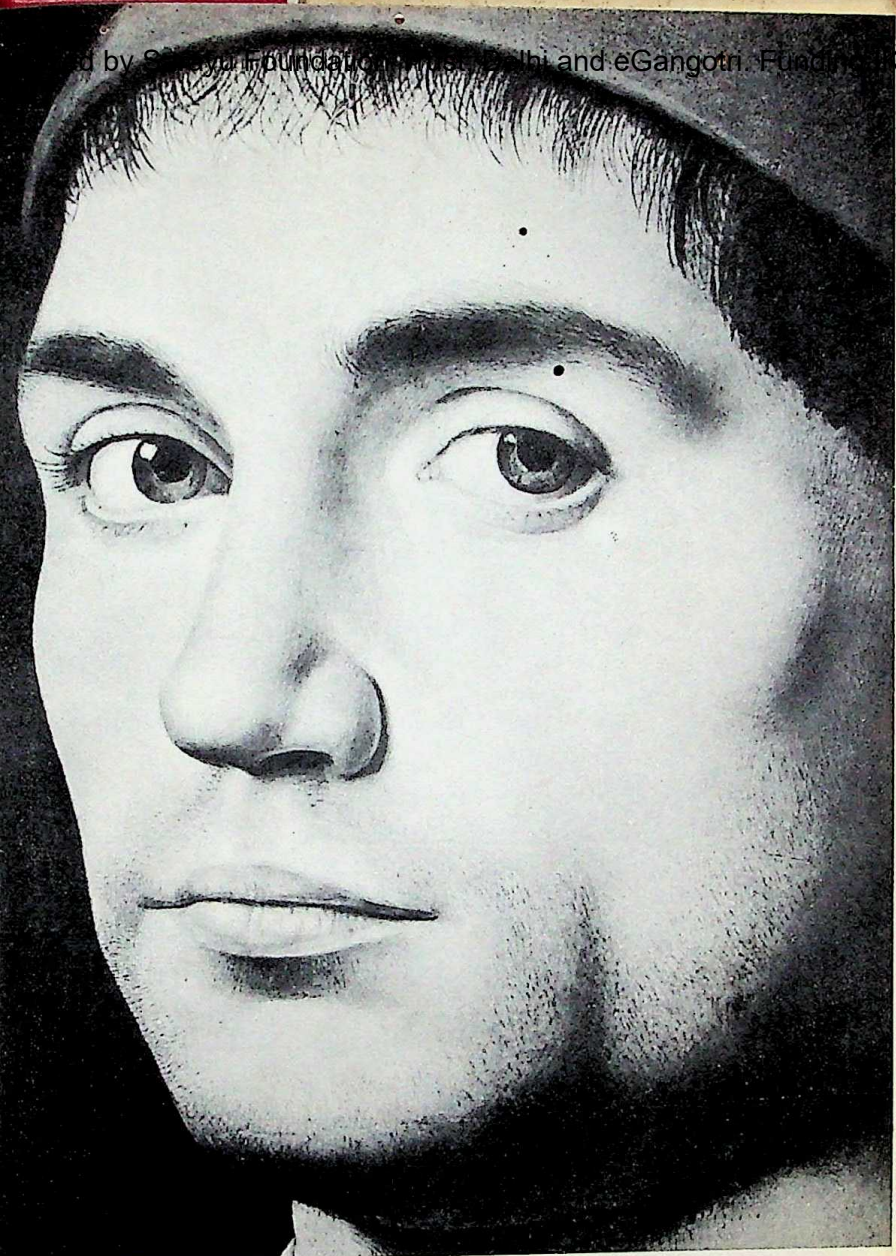




SALVATOR MUNDI,  
London, National Gallery  
*(detail of plate 9)*







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Plate 17. Detail of plate 18.



Plate 18. THE ANNUNCIATE VIRGIN  
Munich, Alte Pinakothek





Plate 19. MADONNA AND CHILD  
Washington, D.C., National Gallery of Art

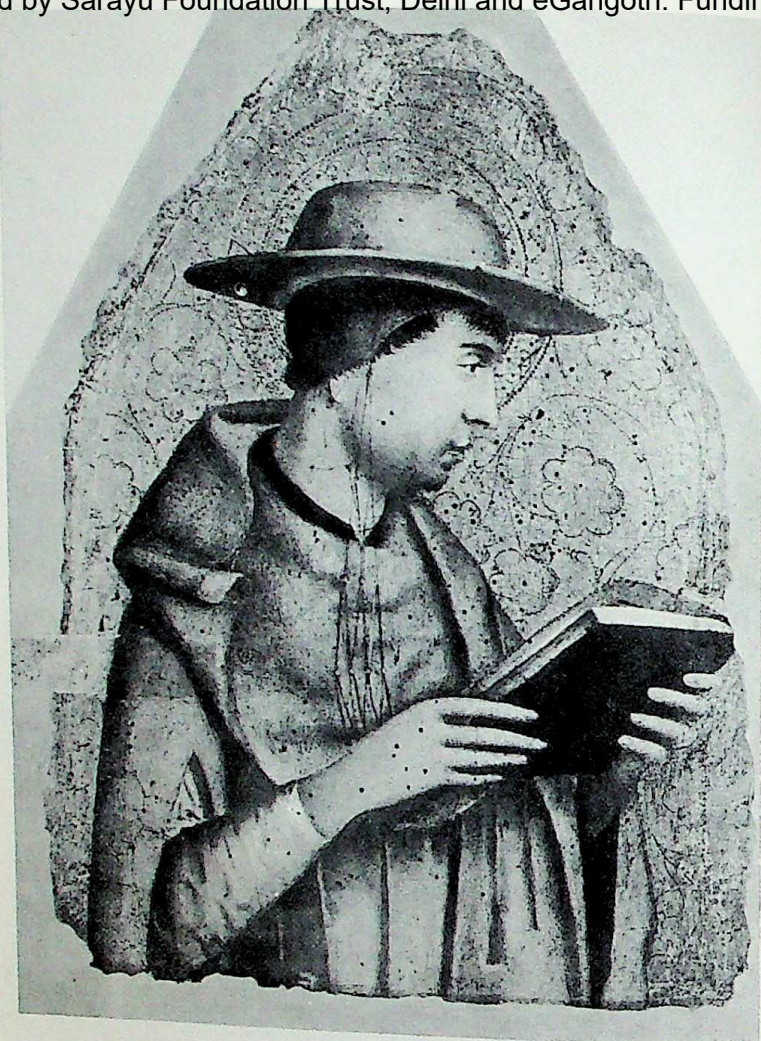


Plate 20. ST JEROME  
Palermo, Galleria Nazionale della Sicilia





Plate 21. ST GREGORY  
Palermo, Galleria Nazionale della Sicilia









Plate 23. ST AUGUSTINE  
Palermo, Galleria Nazionale della Sicilia



Plate 24. POLYPTYCH: THE ANGEL GABRIEL  
Messina, Museo Nazionale

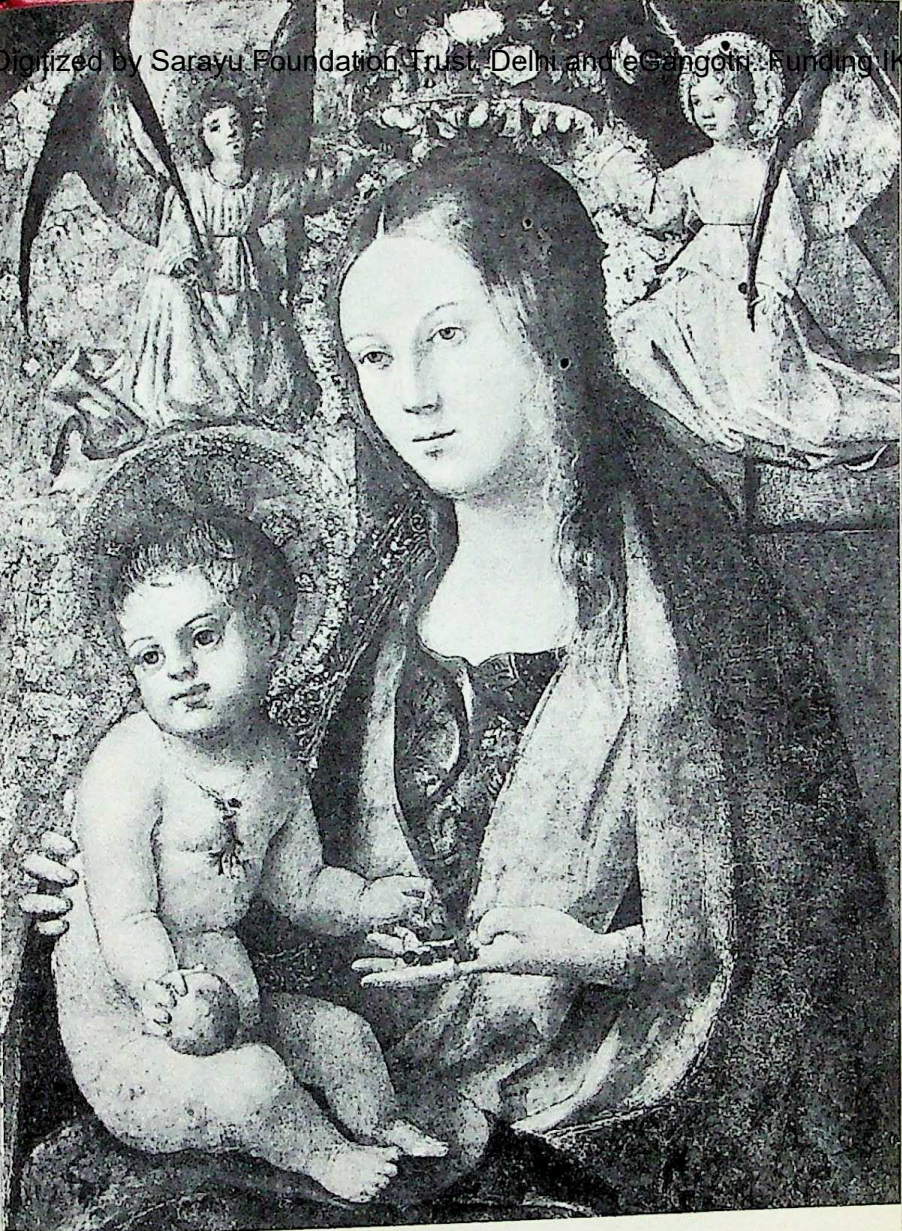




Plate 25. POLYPTYCH: ANNUNCIATION  
Messina, Museo Nazionale









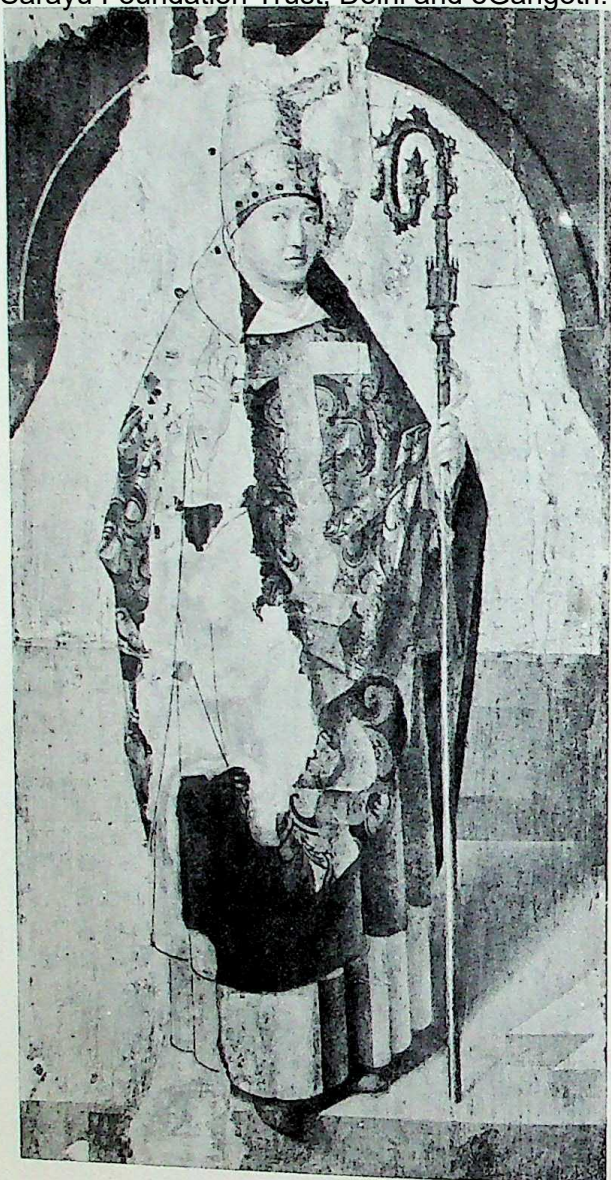
















Plate 32. ECCE HOMO  
Piacenza, Collegio Alberoni





Plate 33. ECCE HOMO  
Genoa, Galleria Spinola

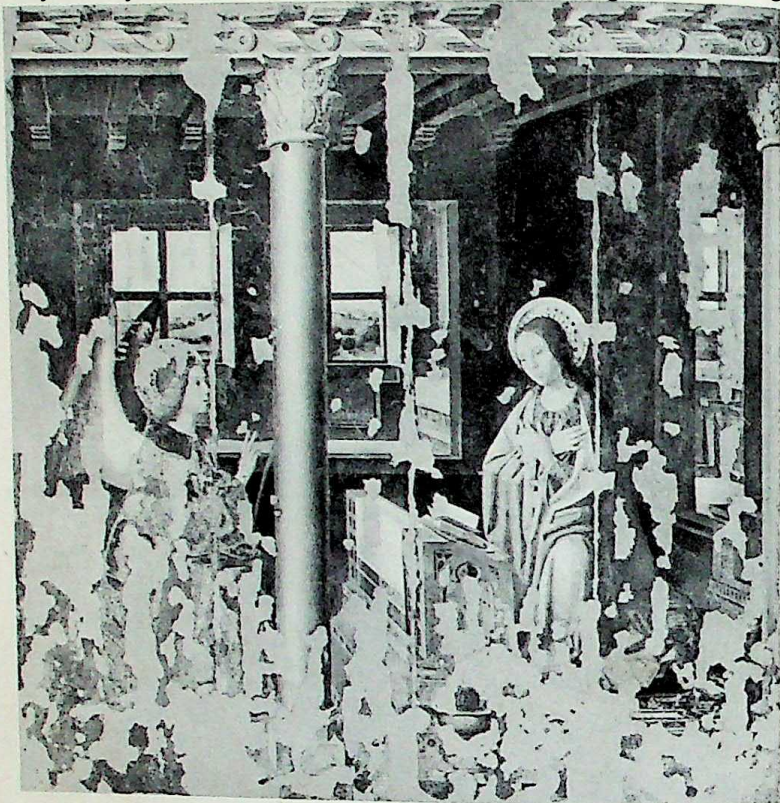
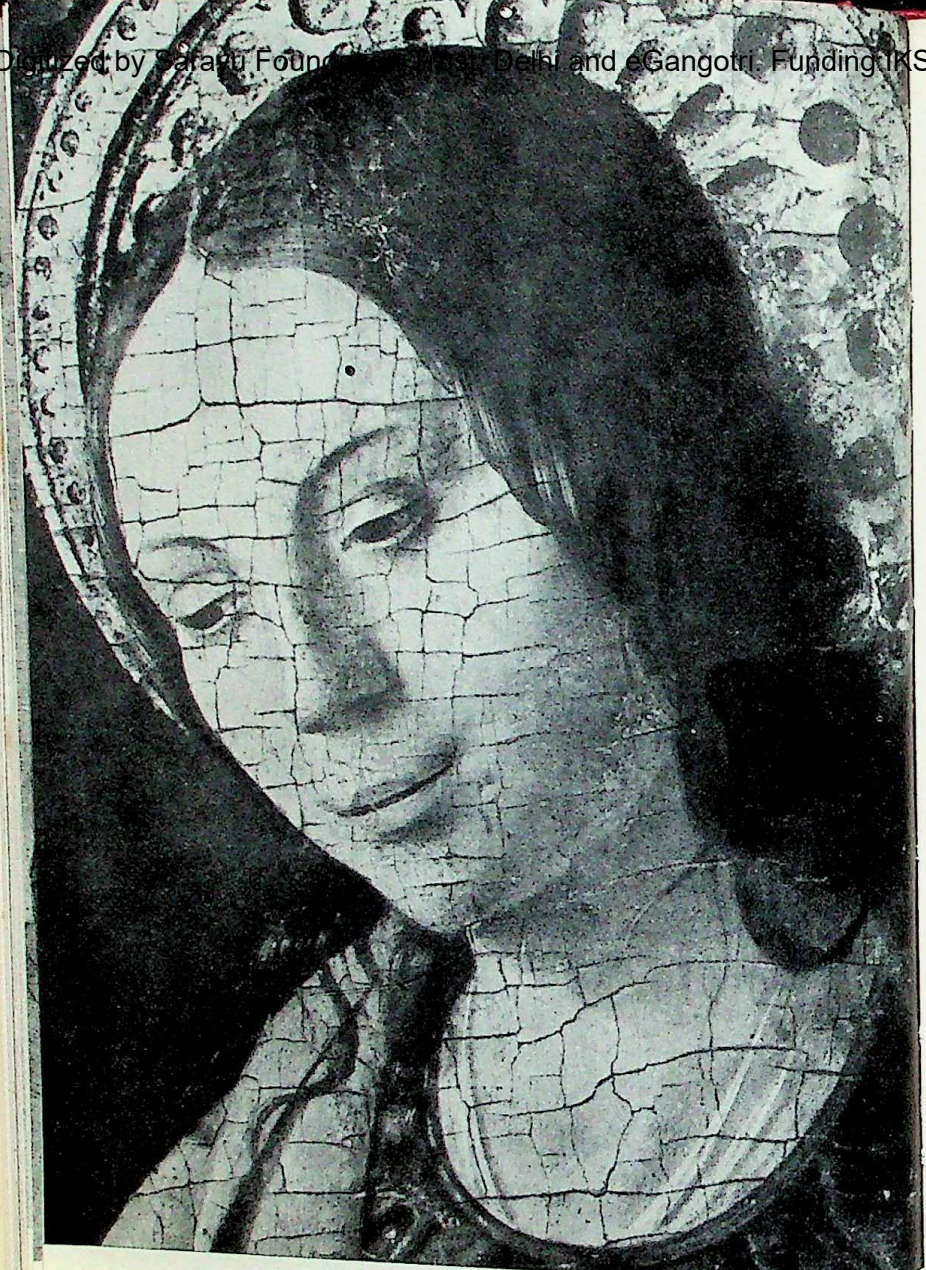


Plate 34. ANNUNCIATION  
Syracuse, Museo Nazionale di Palazzo Bellomo











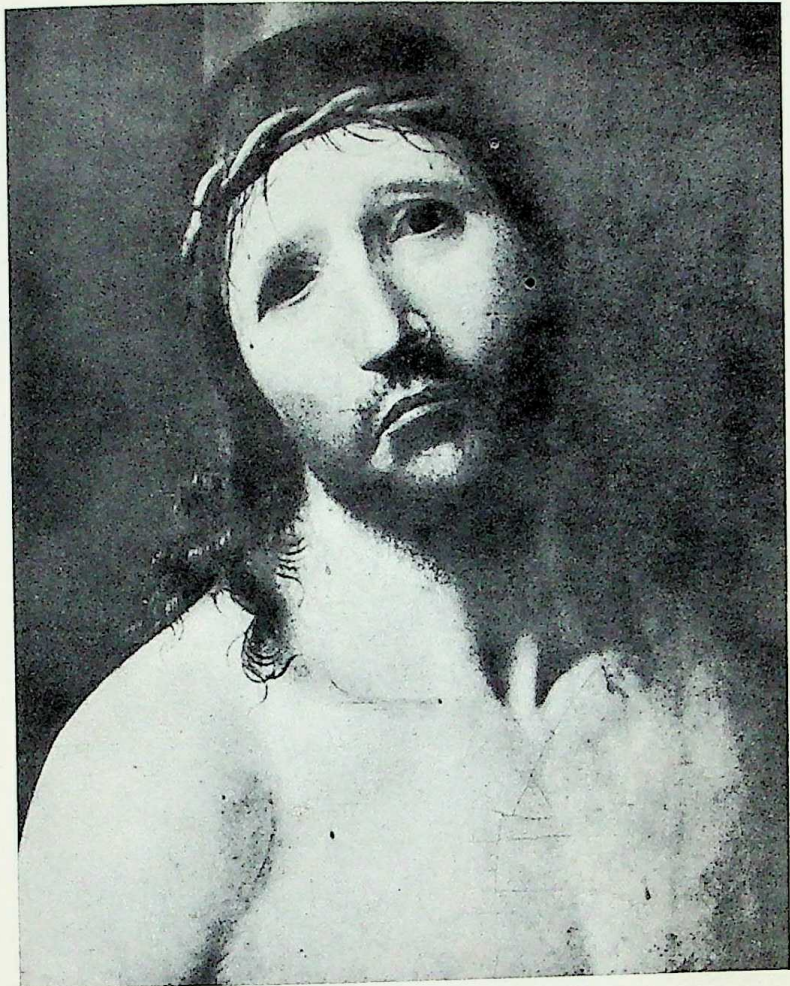


Plate 37. ECCE HOMO  
Vienna, Kuntshistorisches Museum



Plate 38. PORTRAIT OF A MAN  
Berlin, Staatliches Muscen





Plate 39. PORTRAIT OF A MAN  
Rome, Galleria Borghese

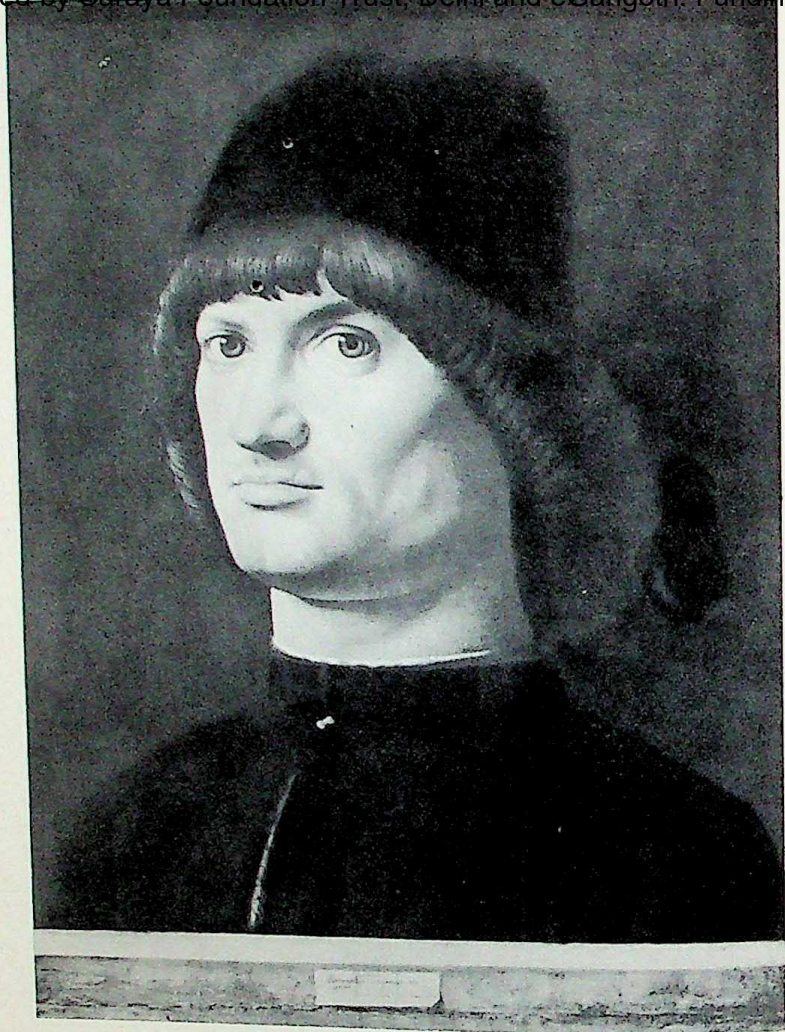
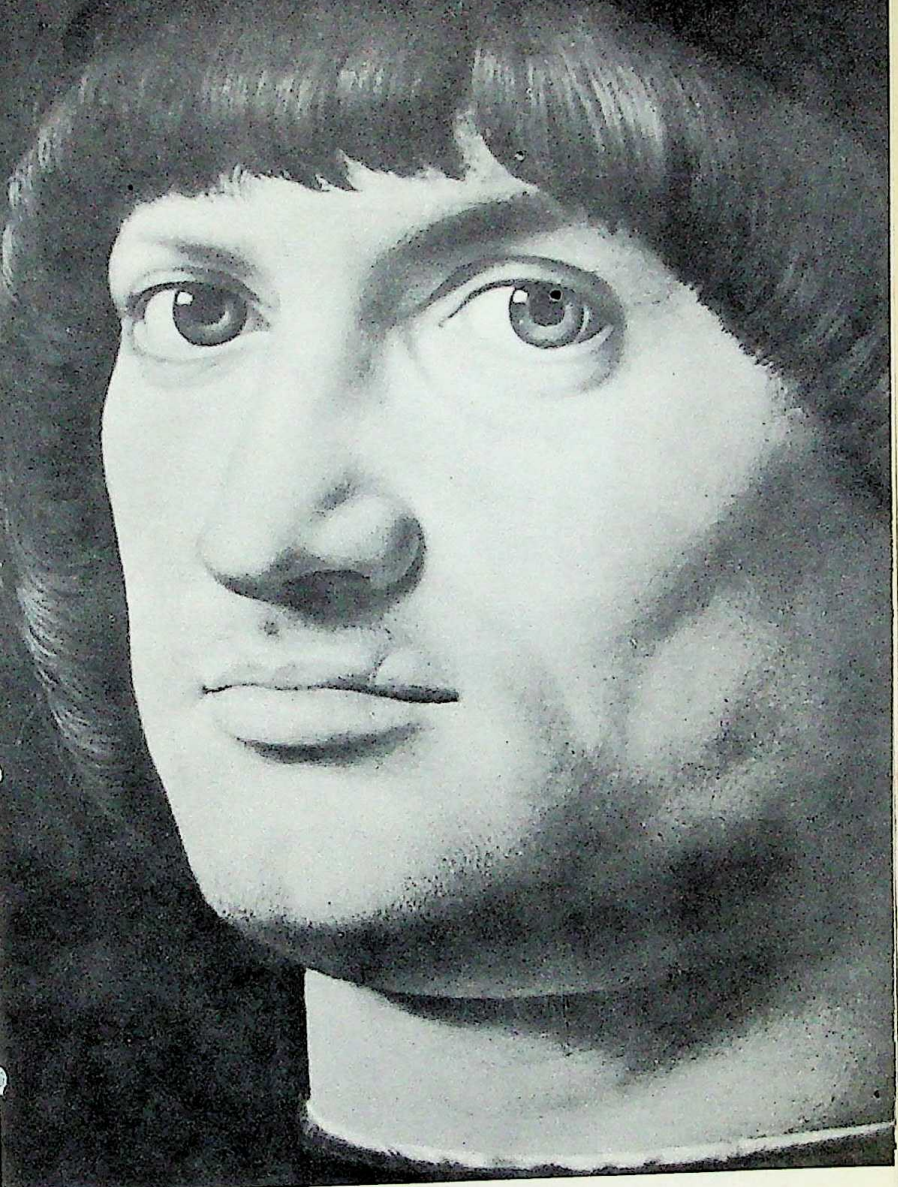


Plate 40. PORTRAIT  
(known as IL CONDOTTIERE), Paris, Louvre





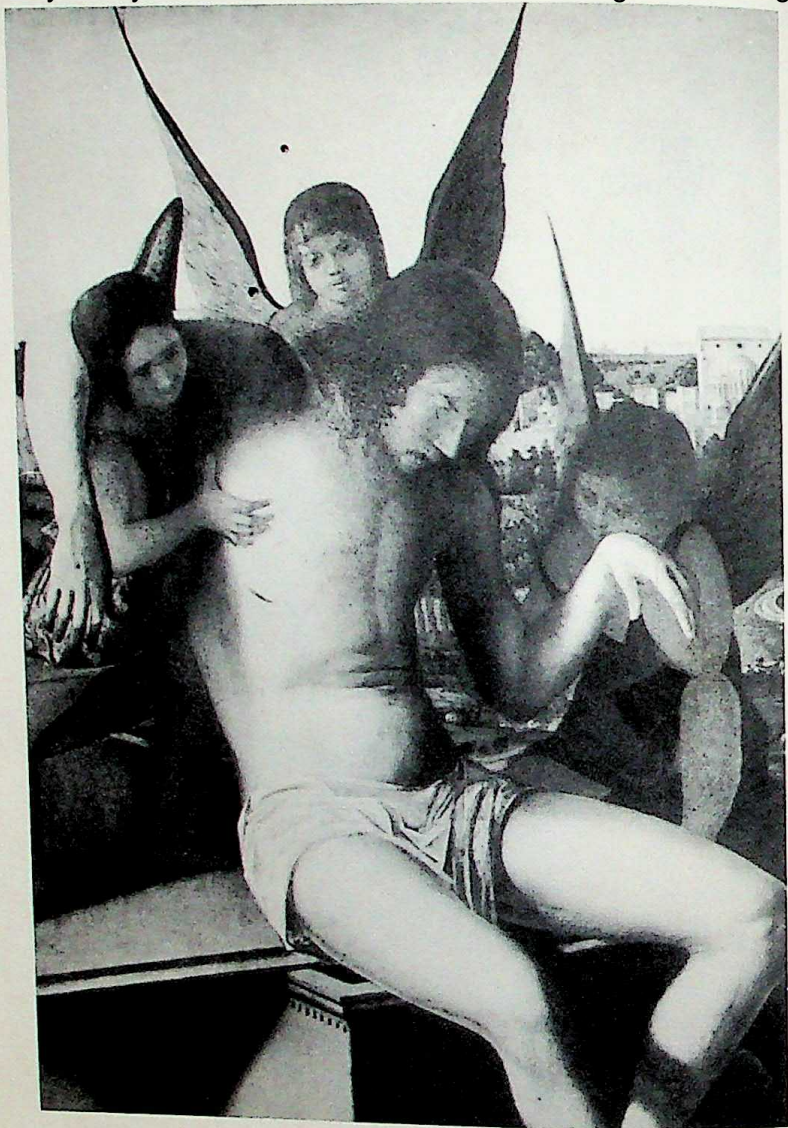
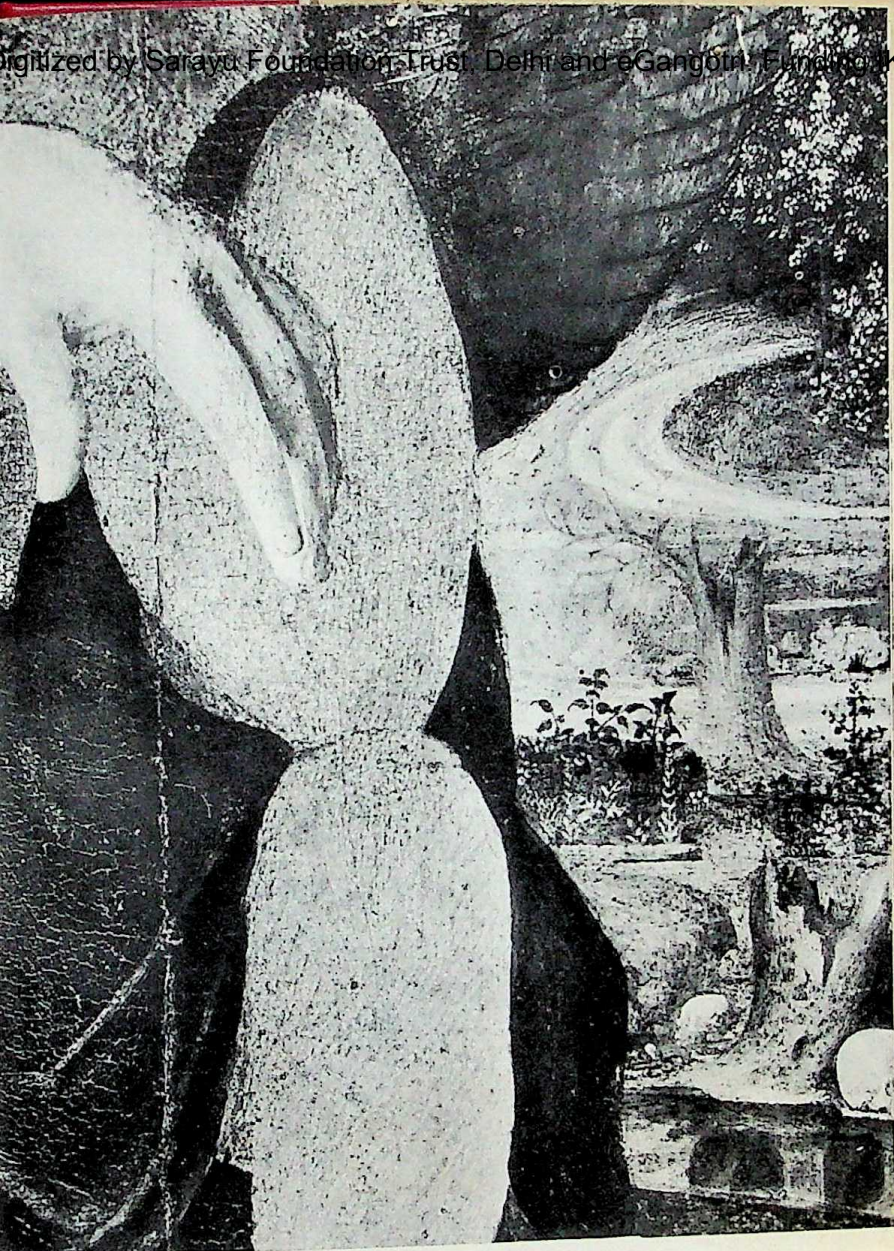
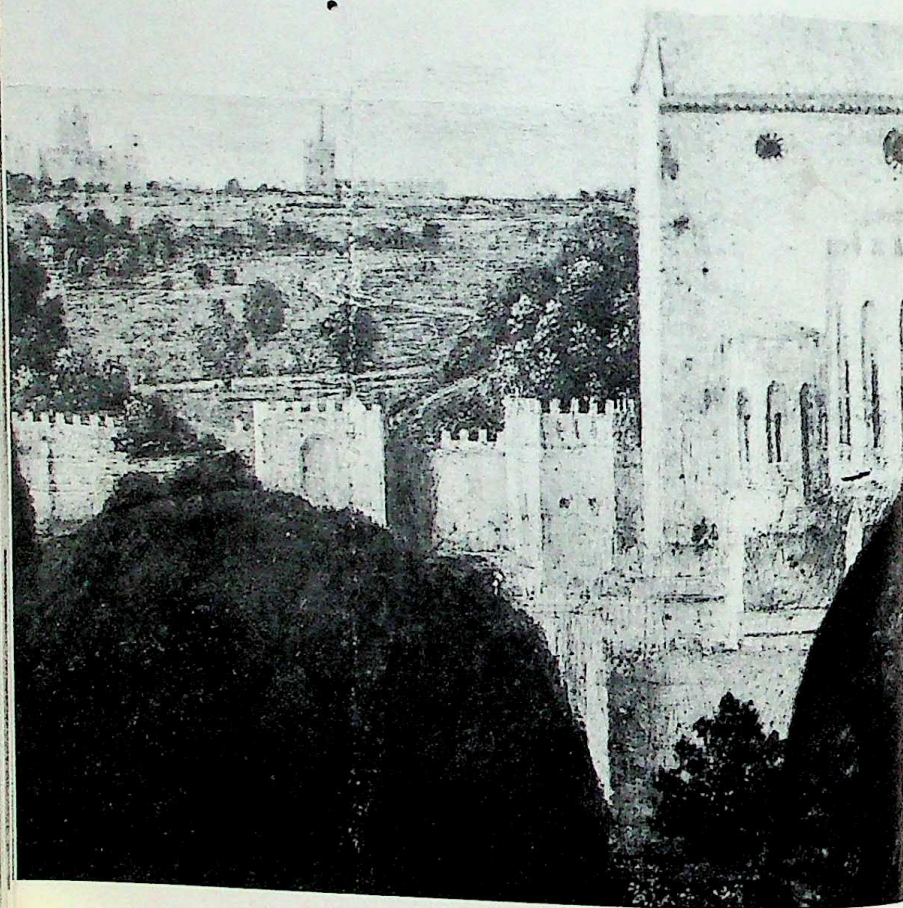


Plate 42. PIETÀ  
Venice, Museo Correr  
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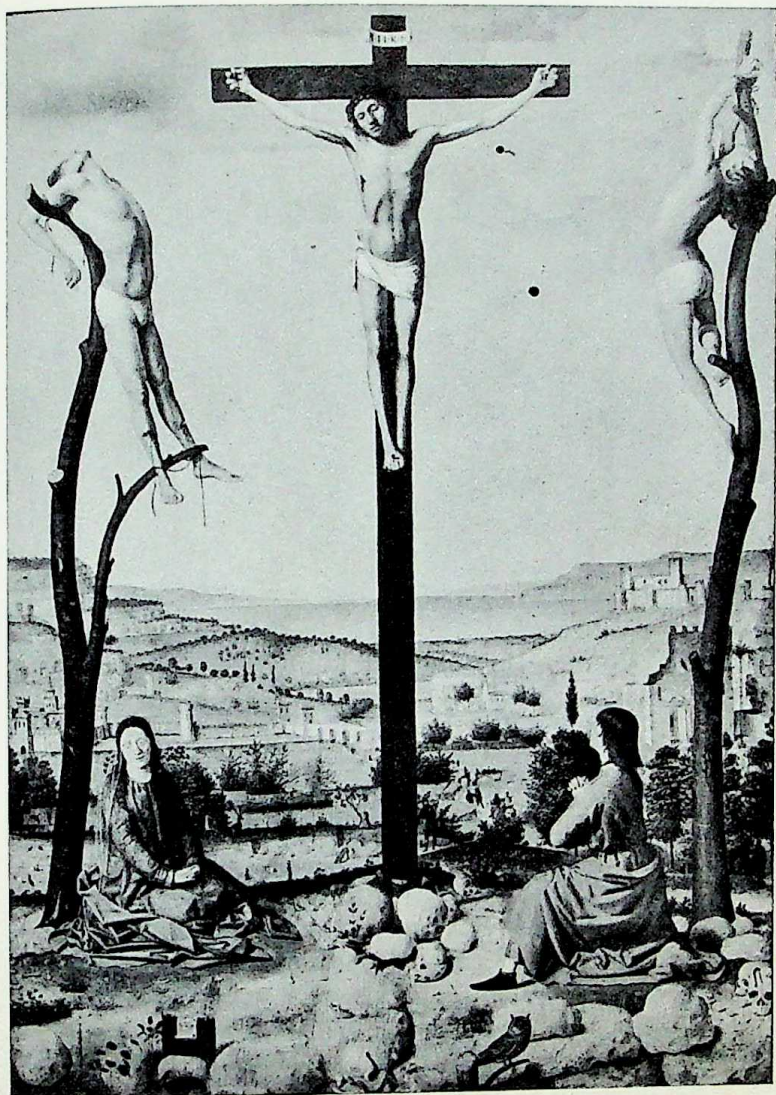
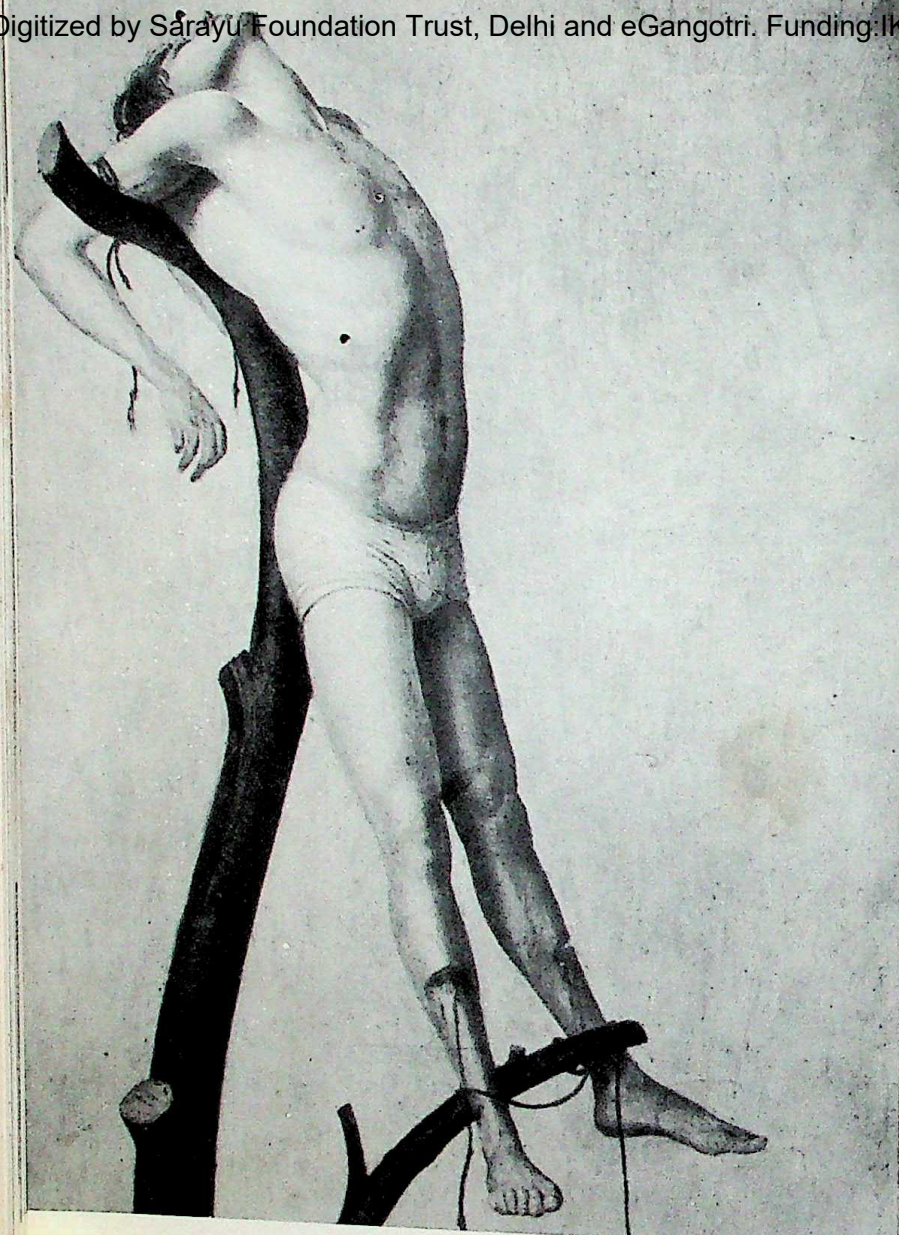
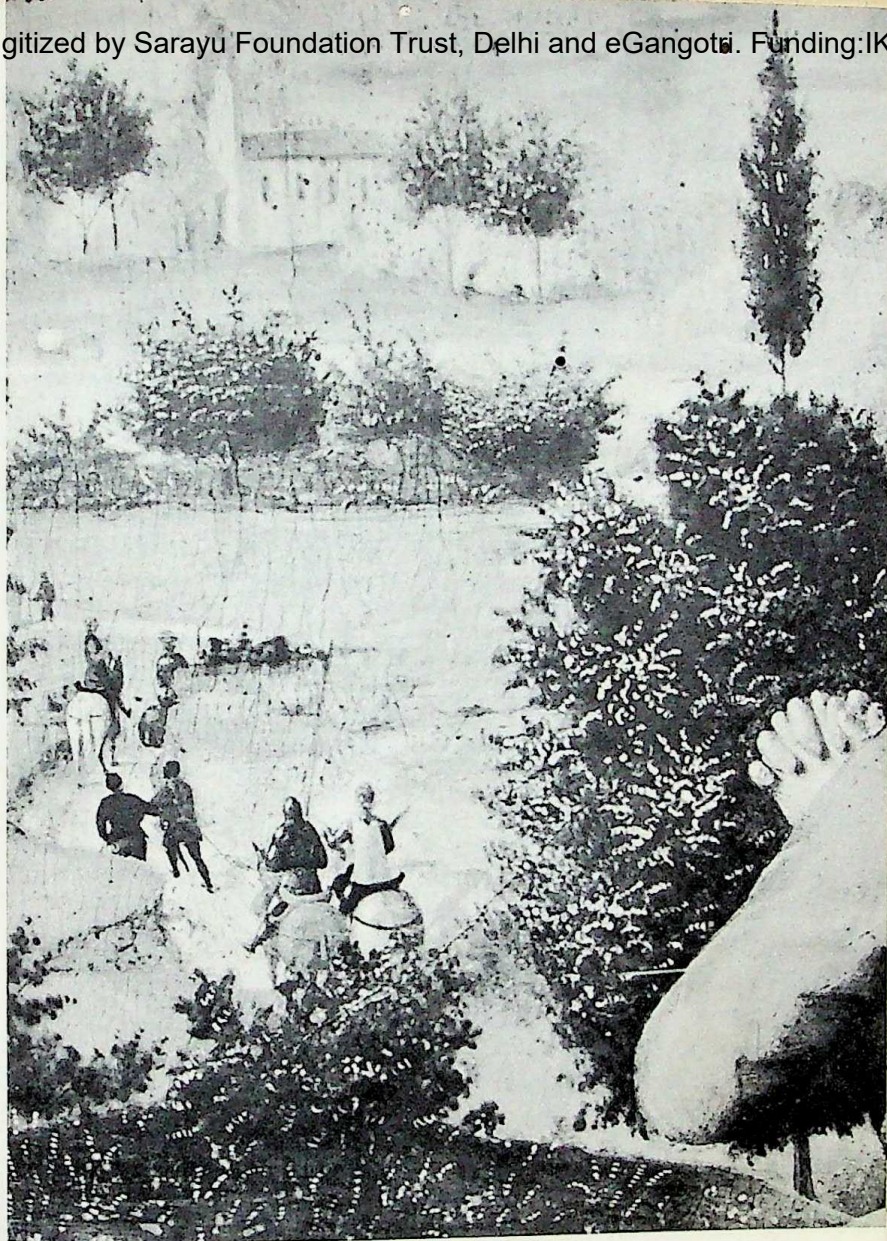


Plate 45. CRUCIFIXION  
Antwerp, Museum



















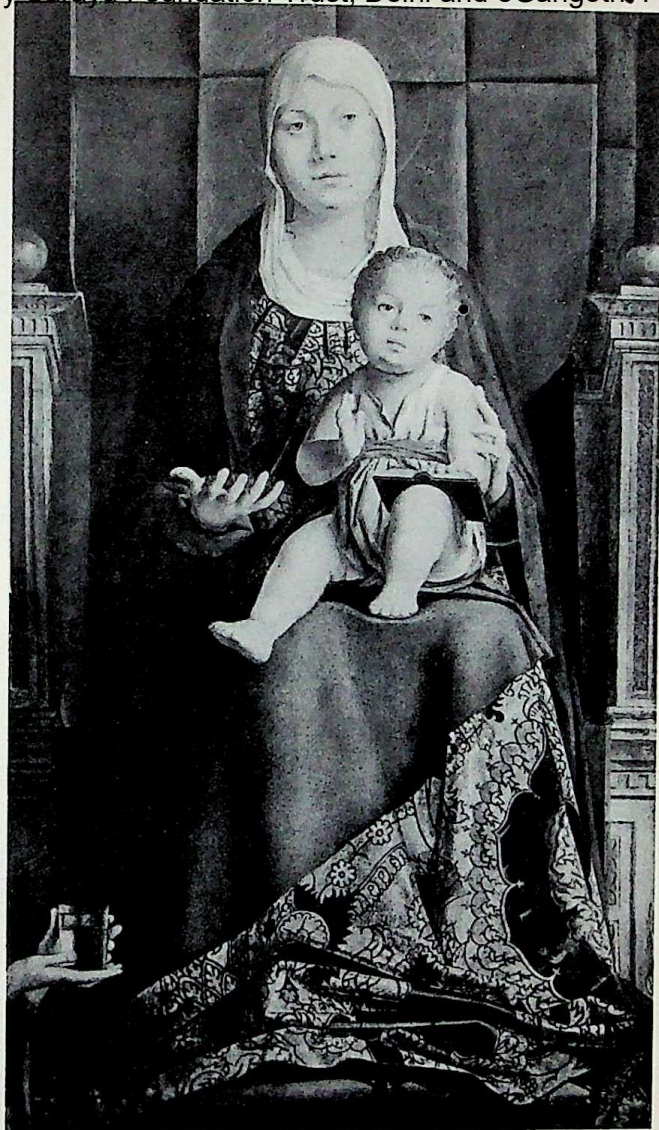


Plate 49.

THE SAN CASSIANO ALTARPIECE: THE MADONNA ENTHRONED  
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Plate 50.  
THE SAN CASSIANO ALTARPIECE: SS NICHOLAS AND MARY  
MAGDALEN  
Vienna, Kuntshistorisches Museum





Plate 51.

THE SAN CASSIANO ALTARPIECE: SS DOMINIC AND URSULA  
Vienna, Kunsthistorisches Museum

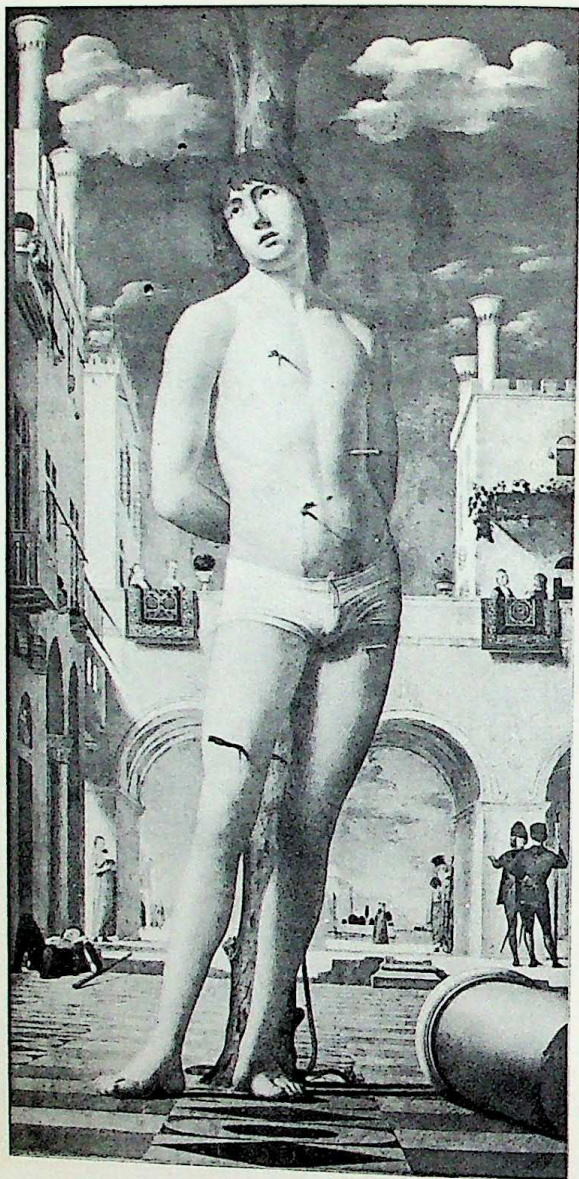


Plate 52. Detail of plate 50

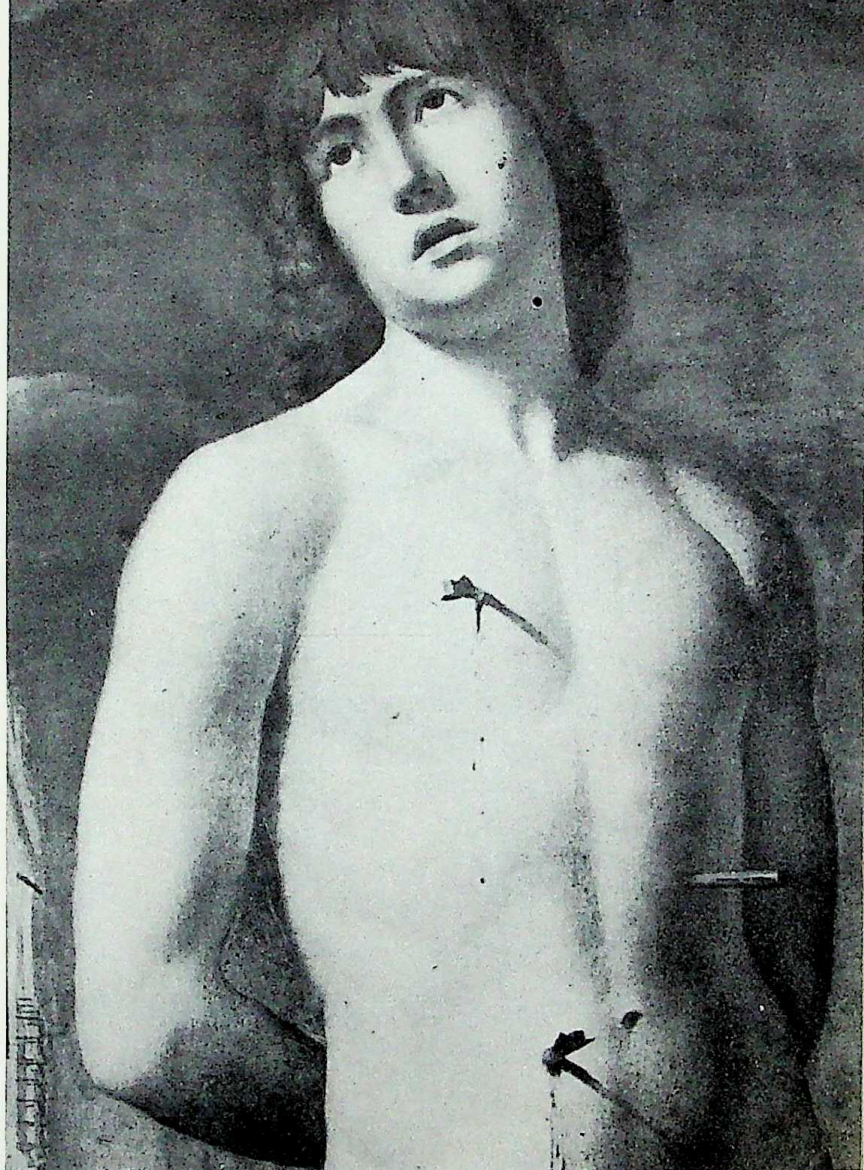




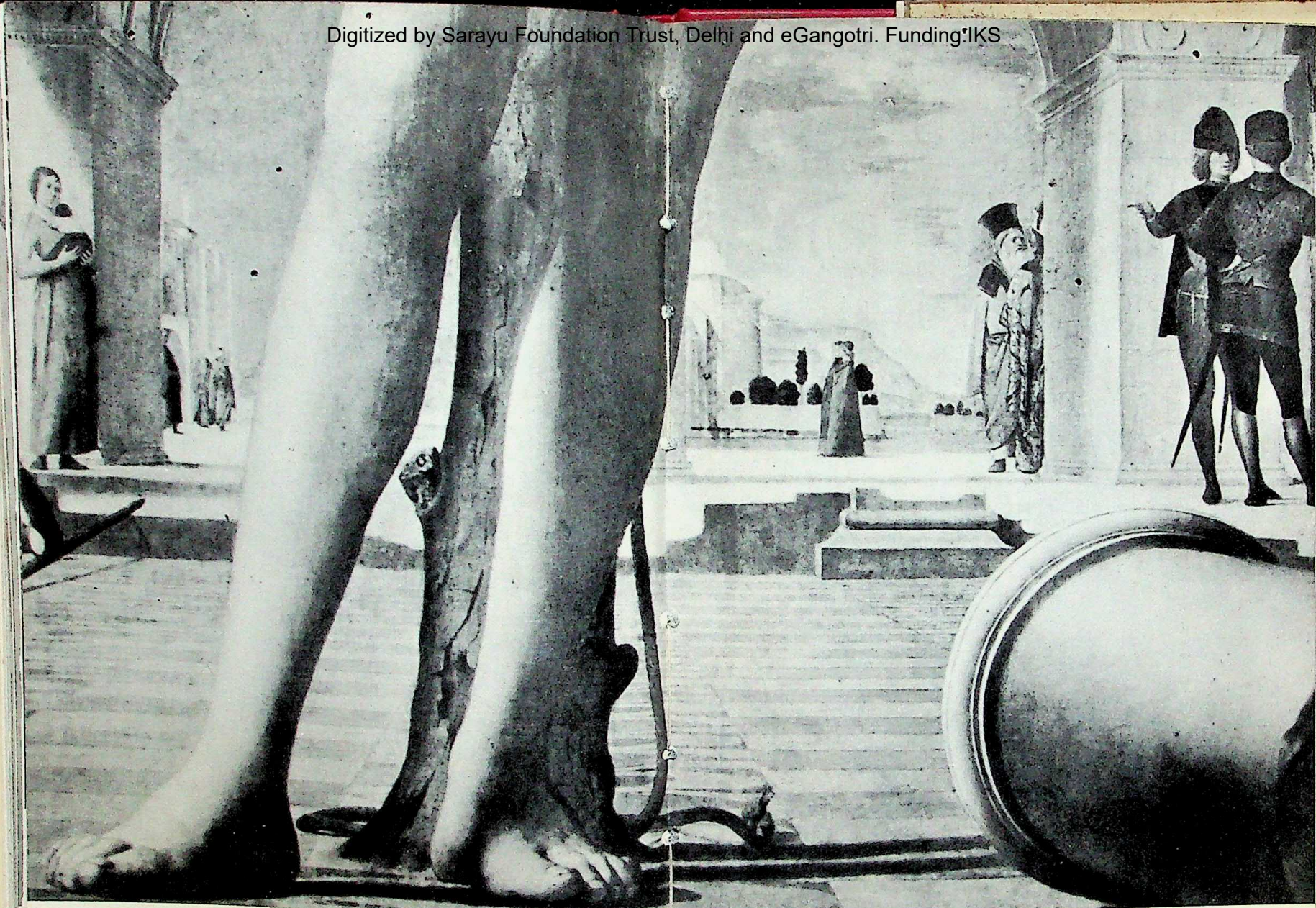
Plate 53. PORTRAIT OF A MAN  
Turin, Musco Civico











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Plates 56-57. Detail of plate 54



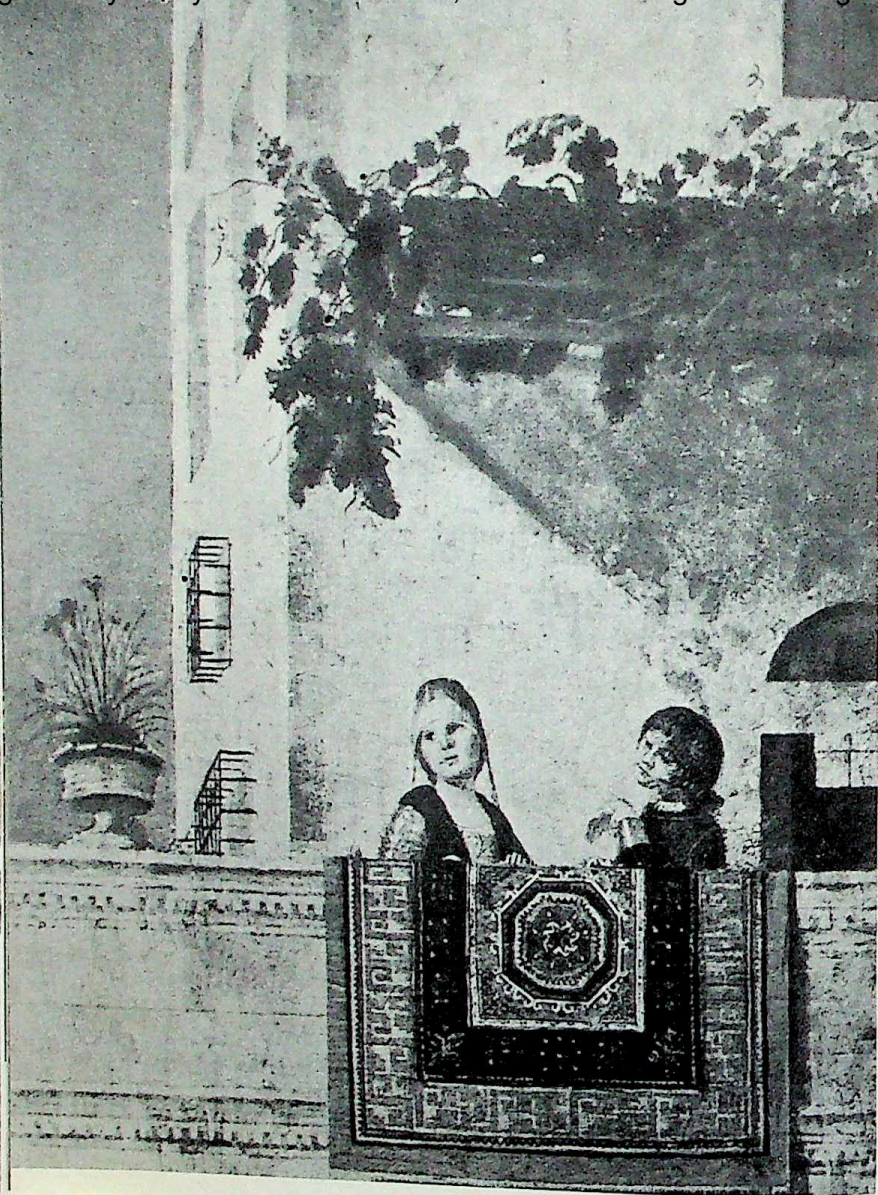


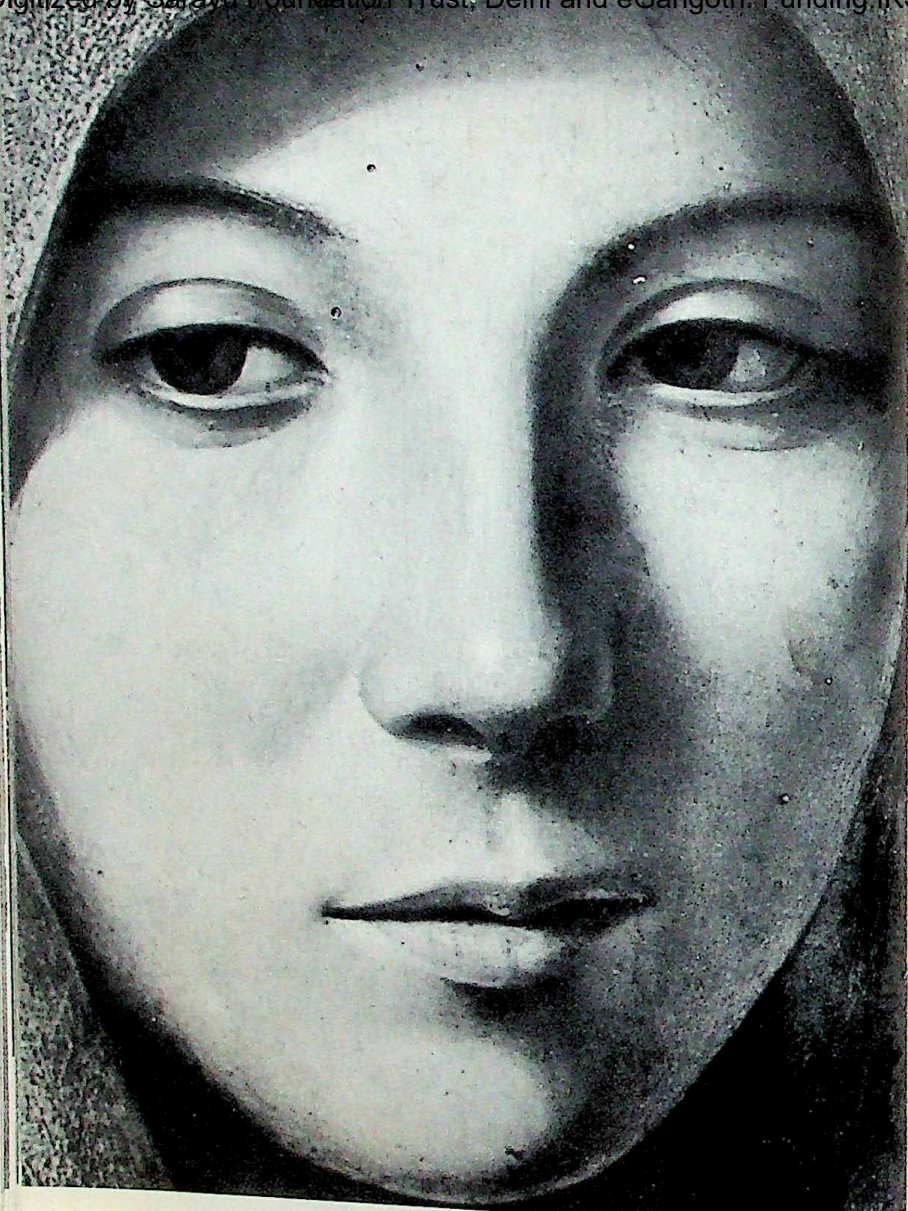
Plate 58. Detail of *Plate 58*





Plate 59. VIRGIN ANNUNCIATE  
Palermo, Galleria Nazionale della Sicilia





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Plate 60. Detail of plate 59

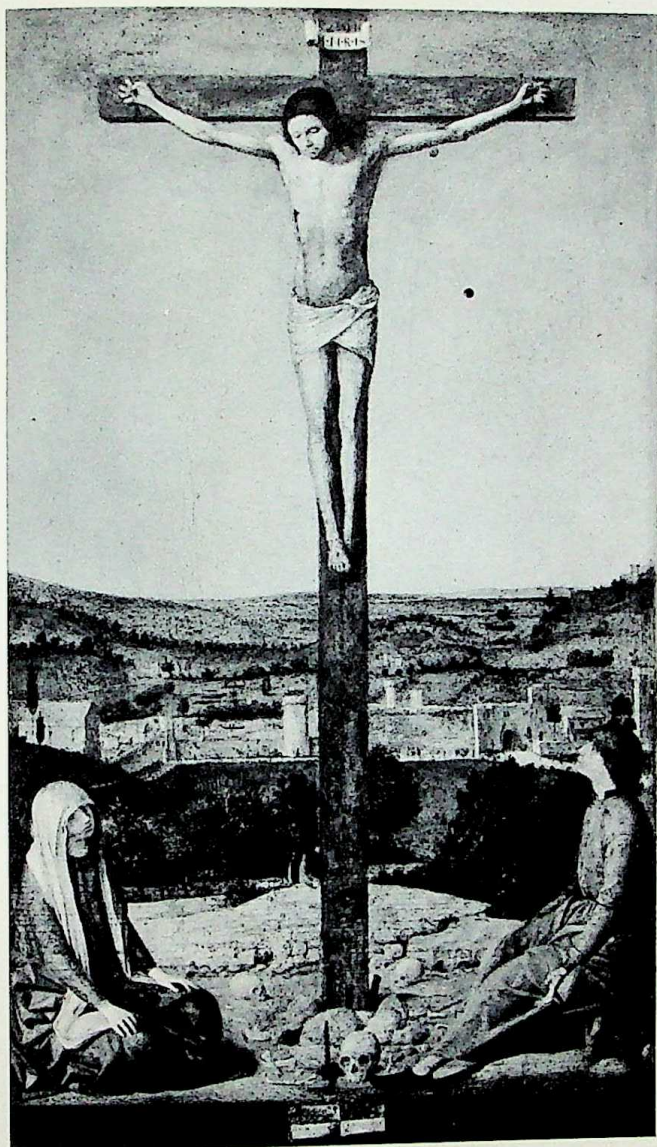
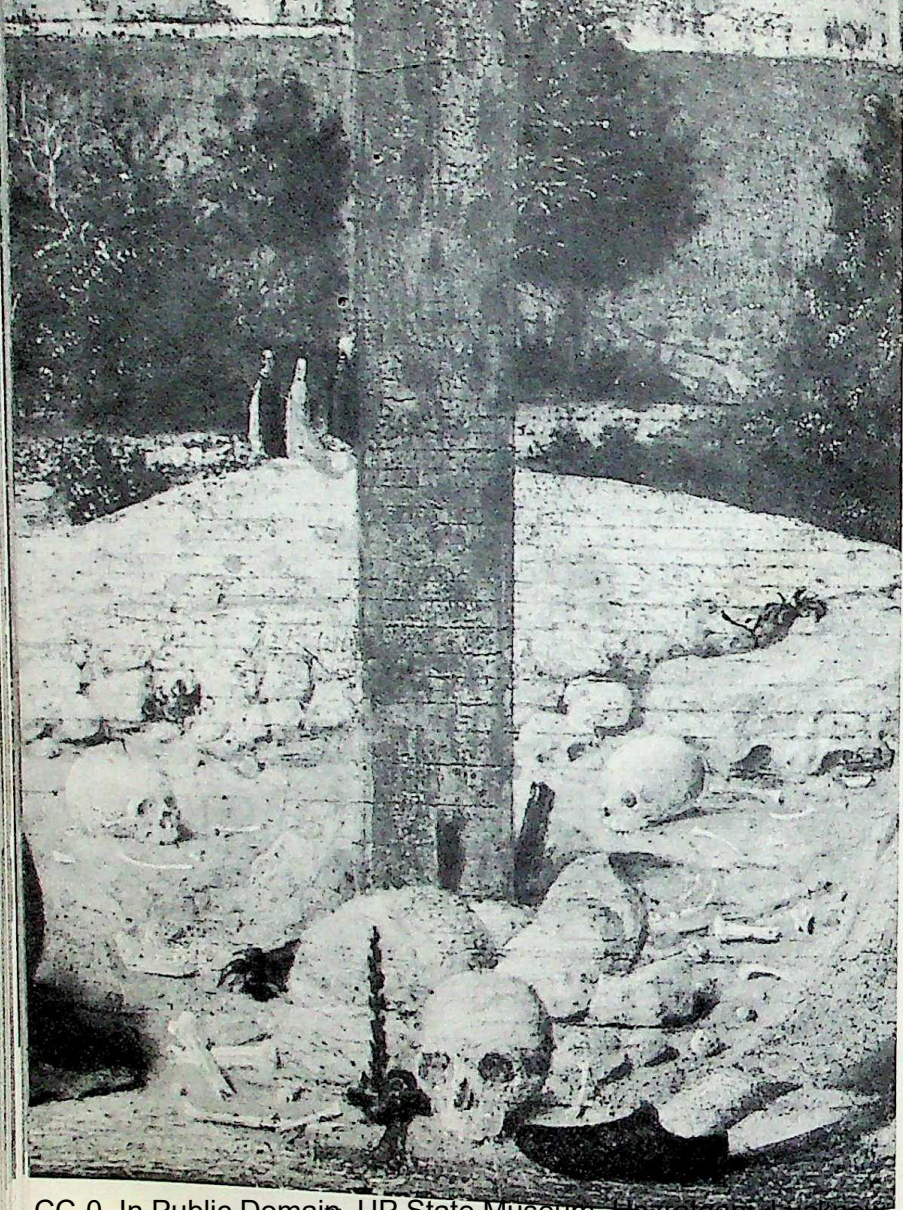


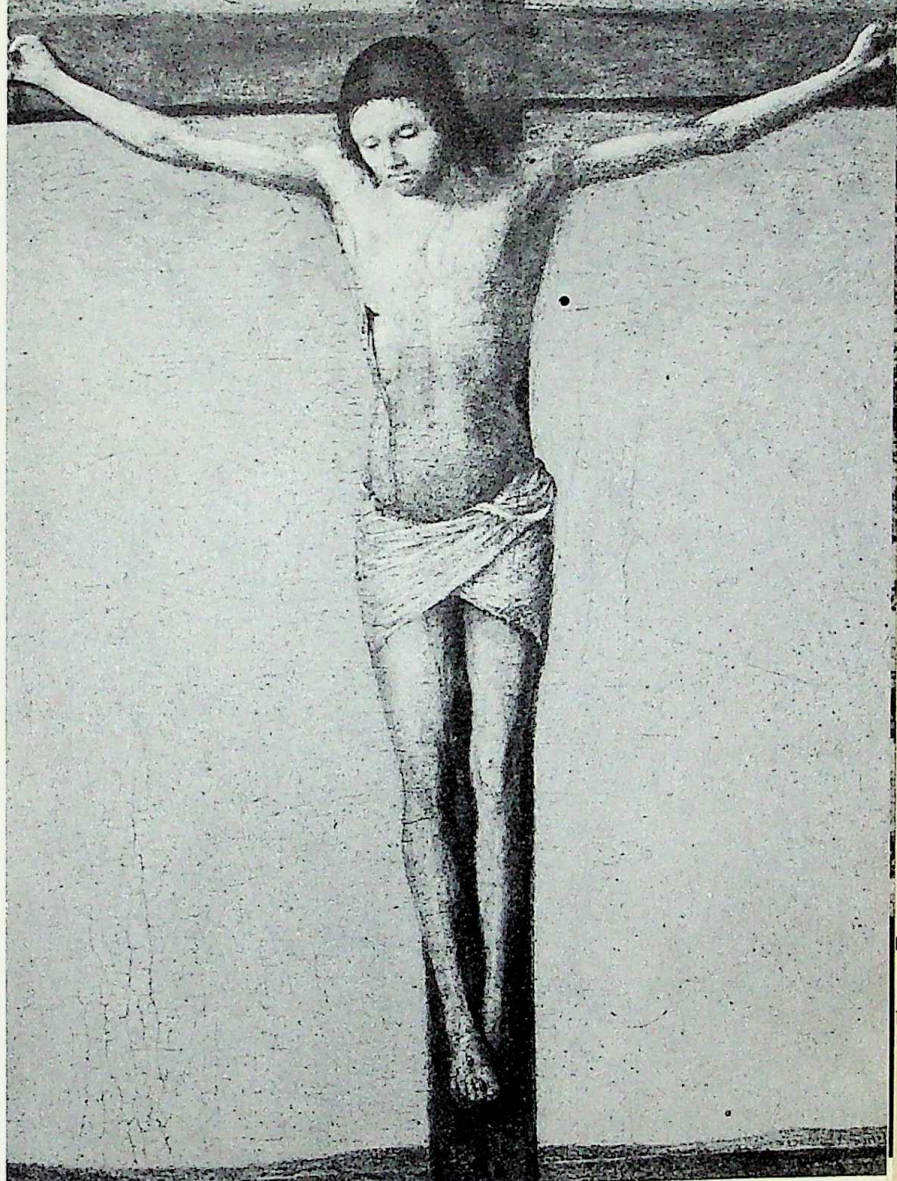
Plate 61. CRUCIFIXION





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Plate 62. Detail of plate 61













VIRGIN ANNUNCIATE,  
Palermo, Galleria Nazionale della Sicilia  
(detail of plate 59)

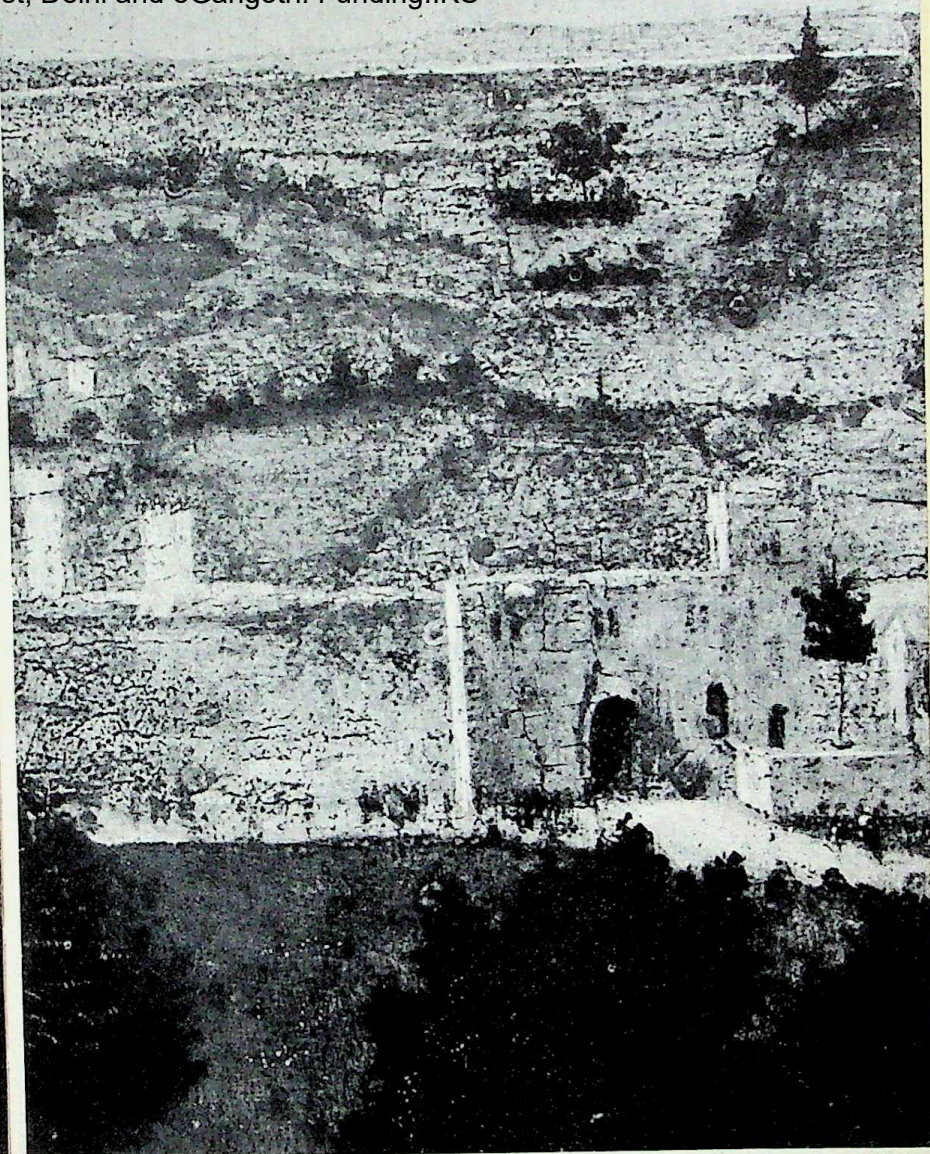
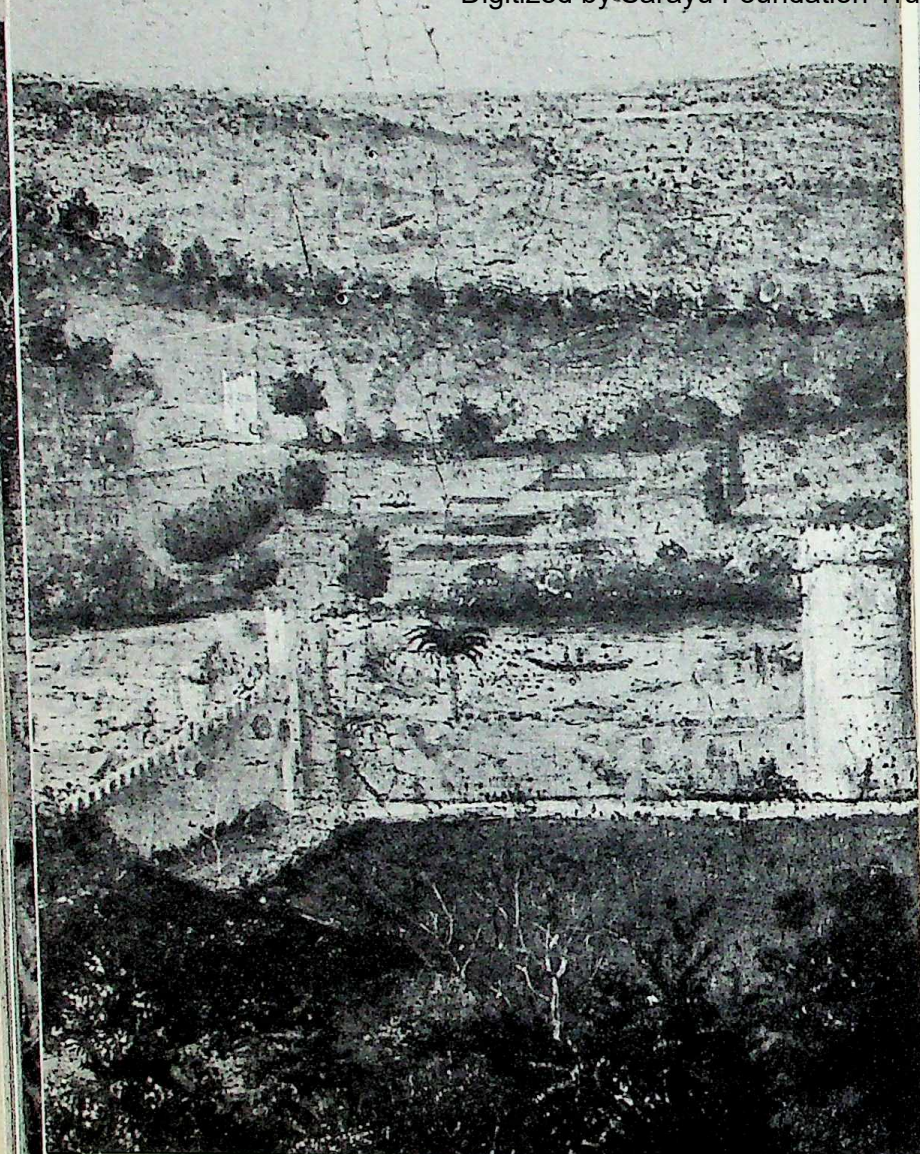






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Plate 65. Detail of plate 61









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Plate 68. Detail of plate 61





PROSPERANS MONESTIVS ESTO FORTY NATIVS VERO PRVDENS

Plate 69. PORTRAIT OF A YOUNG MAN  
Berlin, Staatliches Museen





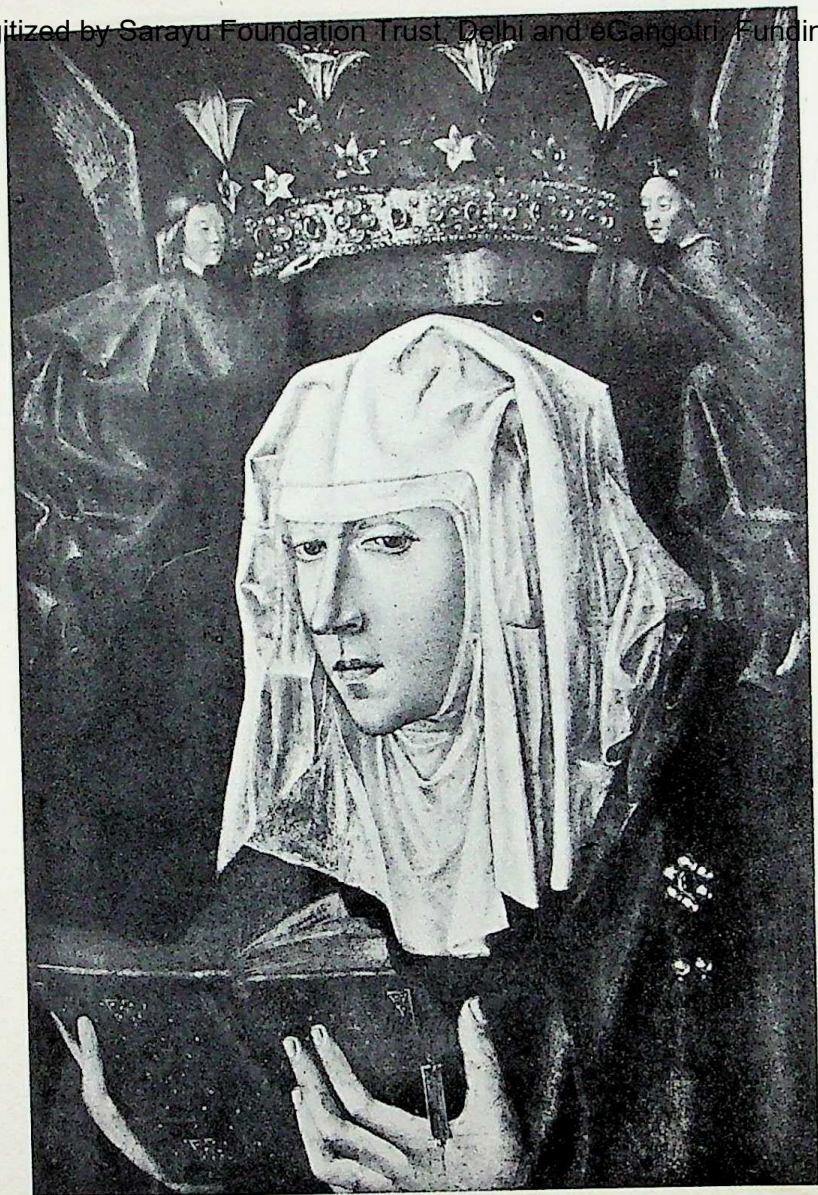




Plate 72. ST ROSALIA  
Baltimore, Walters Art Gallery (*attrib.*)





Plate 73. MADONNA AND CHILD  
London, National Gallery (*attrib.*)

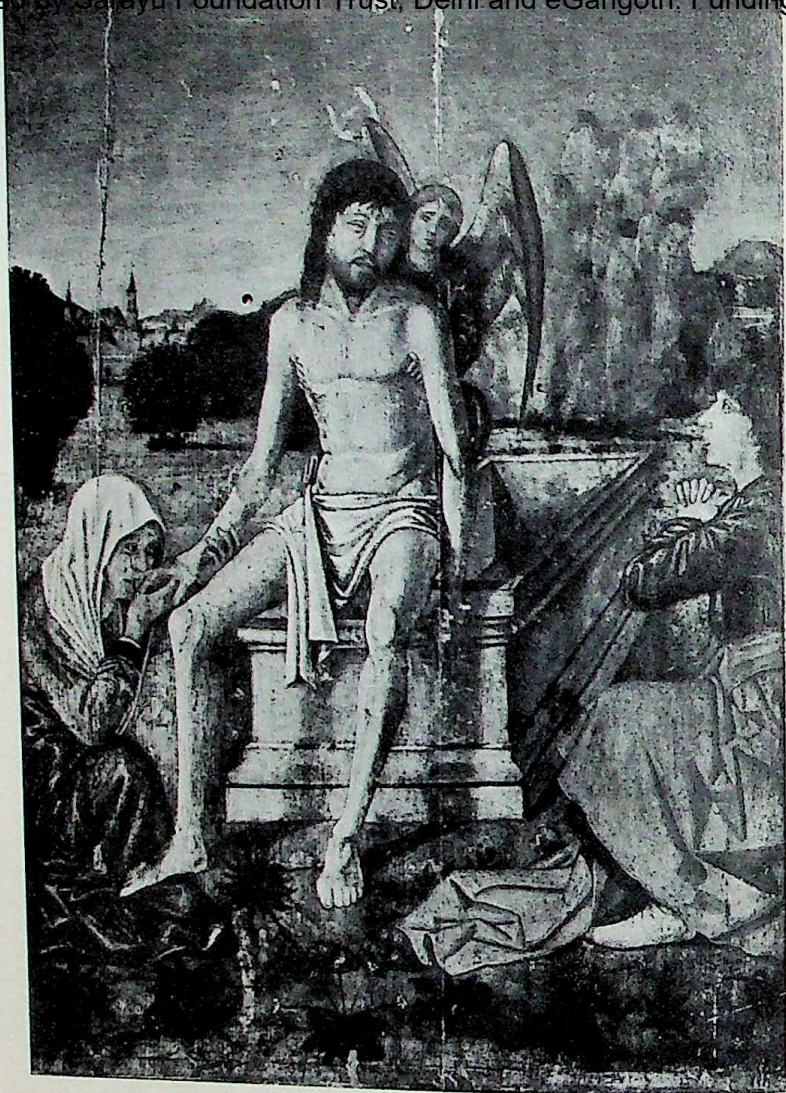


Plate 74. PIETÀ  
Milan, Gavazzi Collection (*attrib.*)



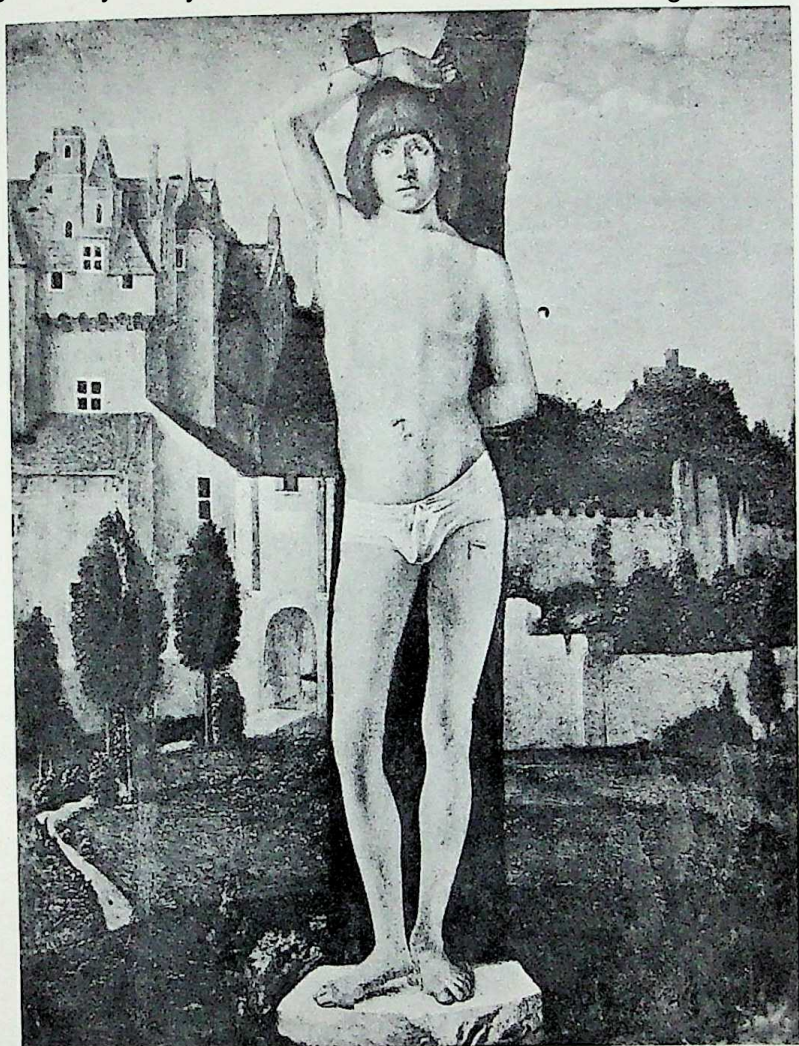
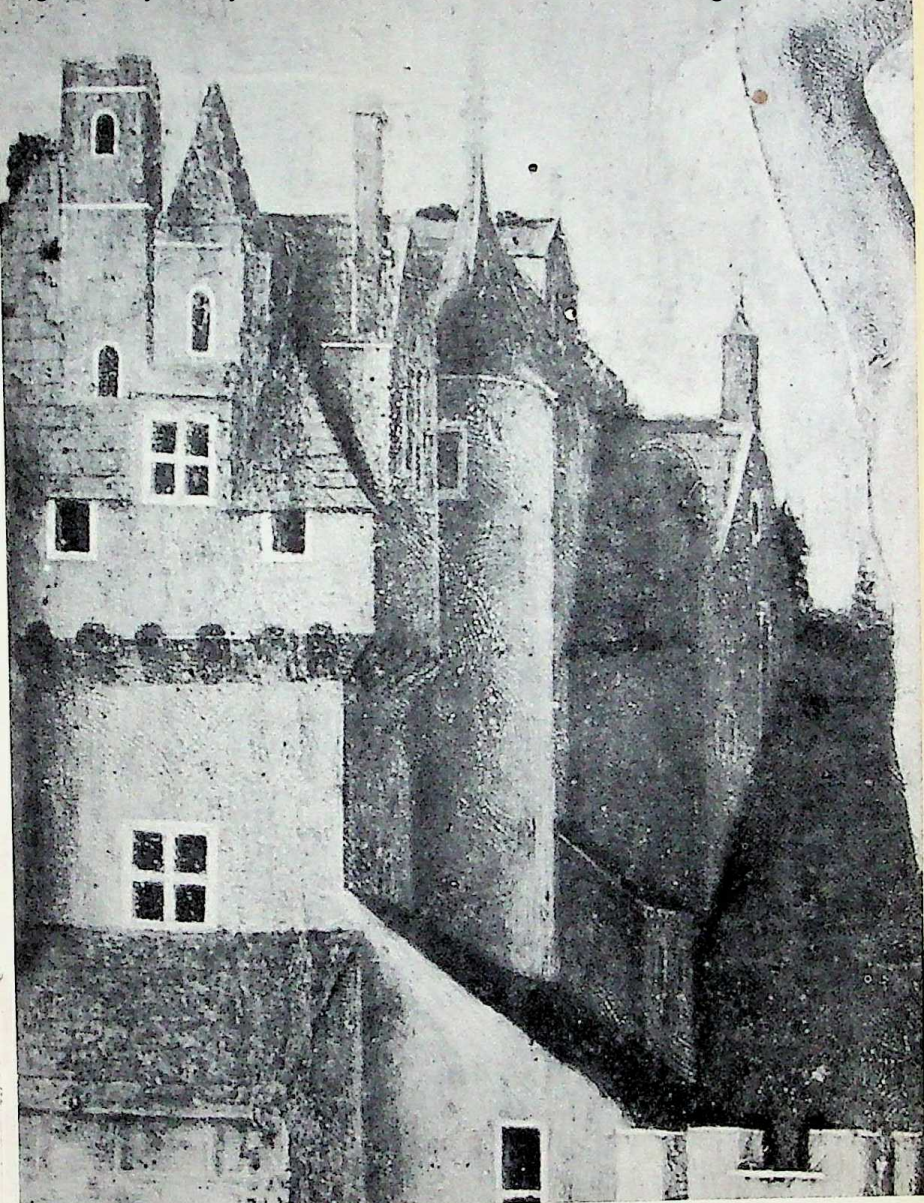


Plate 75. ST SEBASTIAN  
Bergamo, Accademia Carrara (*attrib.*)









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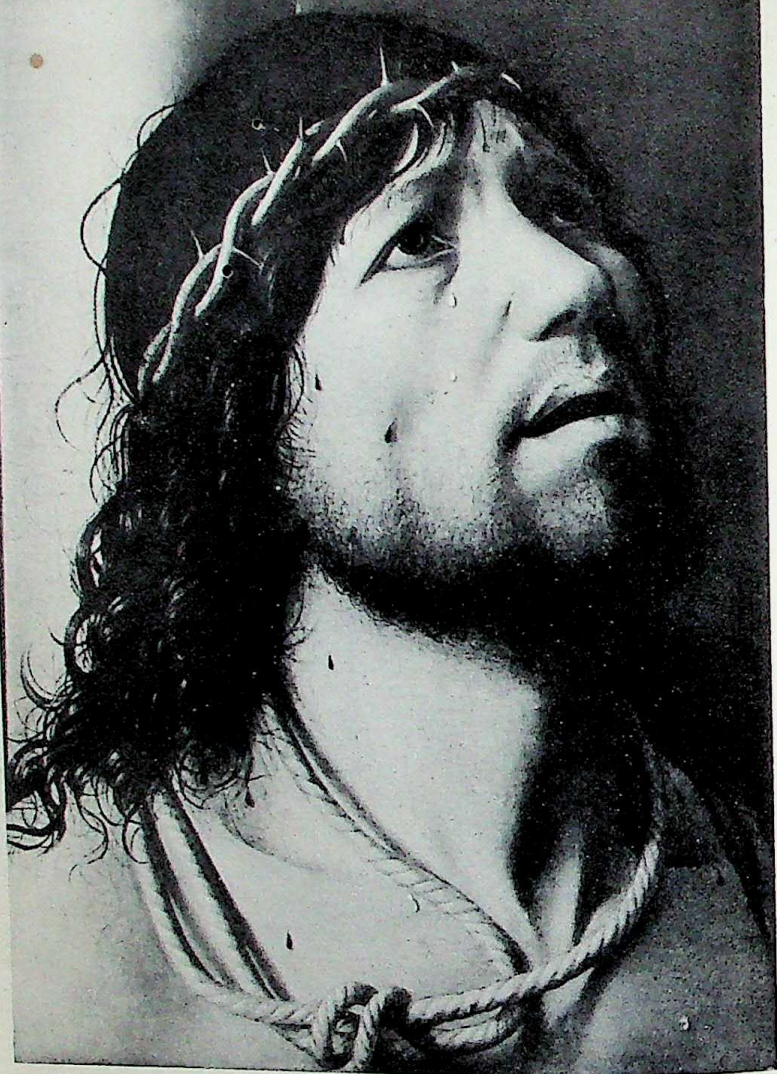


Plate 78. CHRIST AT THE COLUMN  
Richmond (Surrey), Cook Collection (attrib.)



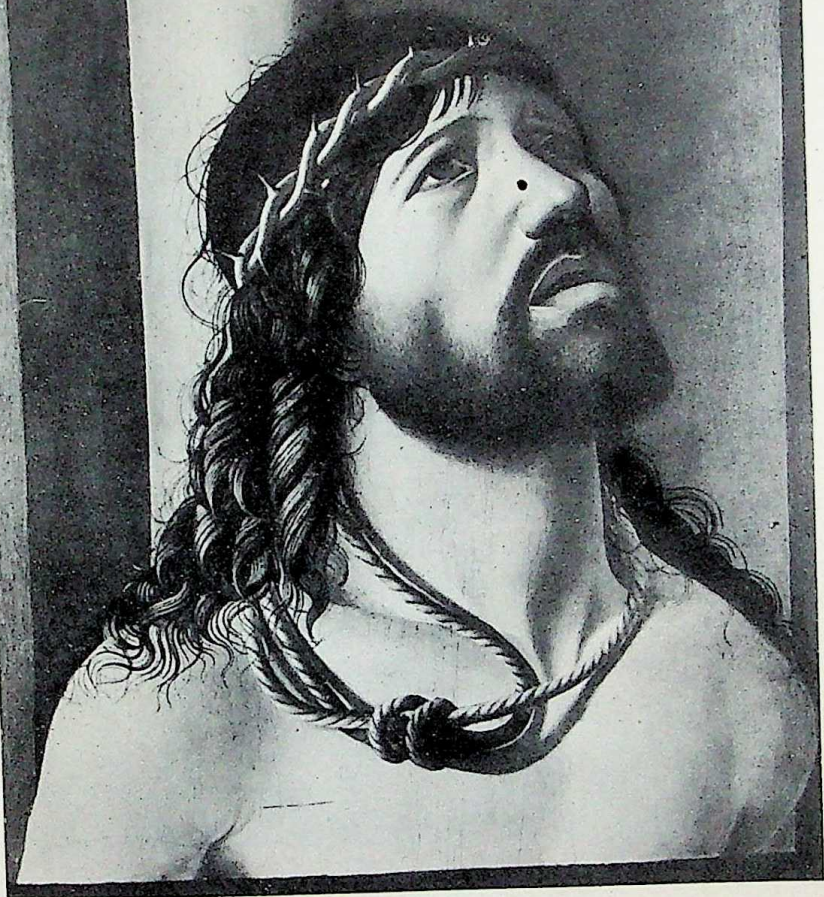


Plate 79. CHRIST AT THE COLUMN  
Detroit, Institute of Arts (*attrib.*)



Plate 80. PORTRAIT  
Vienna, Schwarzenberg Collection (*attrib.*)



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